THE JAPAN MAGAZINE

DECEMBER
1910

A
REPRESENTATIVE
MONTHLY
OF THINGS
JAPANESE

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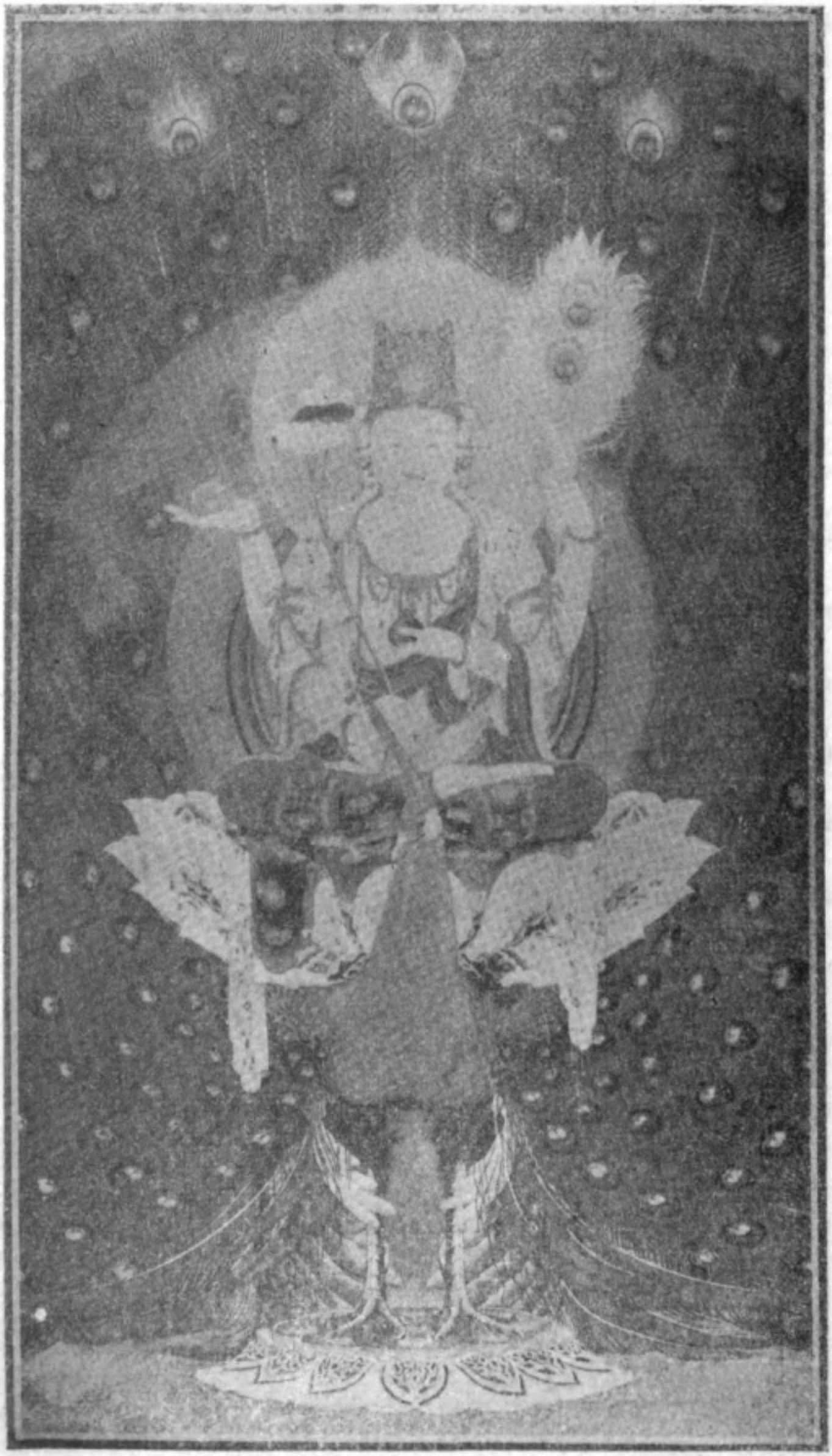

MAYURA VIDAYRAJA, FROM A PAINTING BY BUSAN KIMURA

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THE JAPAN MAGAZINE

VOLUME ONE DECEMBER, 1910 NUMBER EIGHT

THE FINE ARTS EXHIBITION

(TOKYO)

By RENE T. DE QUELIN

THE Annual Fine Arts Exhibition, just held in the gallery at Uyeno Park, has been one to command the most serious attention from native and foreigner alike, for Japan is passing through a state of transition, a conversion, in which an extraordinary assimilation of modern facilities in everything that tends toward energetic and intelligent progress is taking place. As far as the commercial and military world is concerned, it has without a doubt placed Japan in the first rank of Oriental powers; but when applied to her arts, it should only be done after the most profound thought and consideration, for there lies the great danger of the loss of the true ideals and spirit of her people and country, which identify them as strictly Japanese. For is it not true that the art of every country is known by that indefinable expression, original with her people and land, stamping it as distinctive, in a class by itself and confused with no other, and by which we perceive and immediately recognize its native source? Hence, we not only differentiate styles, as more pronounced in architecture, but also to what country they belong, period, etc., which inspired their creation. So we recognize the arts of the various countries in Europe, or of India, China or Japan in Asia.

The ancient inspirations and ideals which came to Japan from India, and the culture and learning from China, developed into strictly and distinctively Japanese art and methods; but the past thirty or forty years of European and American customs and methods, have made sad inroads into that beautiful and wonderful spirit, essentially Japanese.

The people may be divided into three groups; one quarter staunch and true to the old spirit of Japan and for all that it gave or was; another quarter for everything foreign, perhaps because they find that by its methods there is a quicker and richer way to the exchequer; the remaining half of the population is burdened with both ideals and systems and confused with a mixture of the two.

The exhibition was a true expression of this, as voiced in the art of painting and sculpture; the true interpretation of Japanese sentiment and poetry as painted upon silk; the true Japanese sculpture as expressed in their wood carving, as well as

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"NOBLE LADIES IN A GARDEN IN AUTUMN,"
BY MISS SHYOEN UYEMURA.

remarkably good things both in painting and sculpture by European methods and technique. The Japanese paintings executed on silk—all first class Japanese work is usually so executed—were mostly very large panels. They are generally painted for two purposes; as *kakemono*, to be exhibited in the recess of the *tokonoma* in the main reception room, or to be used for large screens in two, four or six folds, with the size of the panels governed accordingly; but also long narrow panels are sometimes hung over the *nageshi*, which corresponds to the freize of the foreign house, though of course much lower; sometimes this is also the place for panels with poetry and autographs by notable poets or great men, which are usually pointed out with much pride and admiration to the visitor at a home.

A high standard has been established for all art work, and no first prizes were awarded in either of the sections, though there was some wonderfully strong work in each, which really seemed to merit it; but it is to the judges' credit that they have not done so, thereby creating a further stimulation for the very highest ideals, the grandest force of expression.

"Offering Lanterns in the Temple," by Keigetsu Kikuchi, painted on two large separate panels, was one of the prize pictures. The left hand panel shows the figure of a *kuge* in full robes, seated Japanese fashion on a slightly raised dais, holding in his right hand a rosary; one of the supporting posts of the temple passes frankly from top to bottom of the picture. The right hand panel portrays four ladies in ancient court costume with their long hair hanging loose and flowing, reaching the floor; the foremost lady is placing a lighted taper in a lantern, and the others are in a prayerful attitude.

Another of the supporting columns divides this picture almost in the centre. Whilst not one artist in a hundred would dare such a severe yet truthful composition, it has no unpleasant effect, but only adds to its strength and force in severity of line, and by power of contrast brings out the sweeping, flowing grace in the lines of drapery which envelopes the figures, truly extraordinary in their beauty and sweet-

"OFFERING LANTERNS IN THE TEMPLE,"
BY KEIGETSU KIKUCHI

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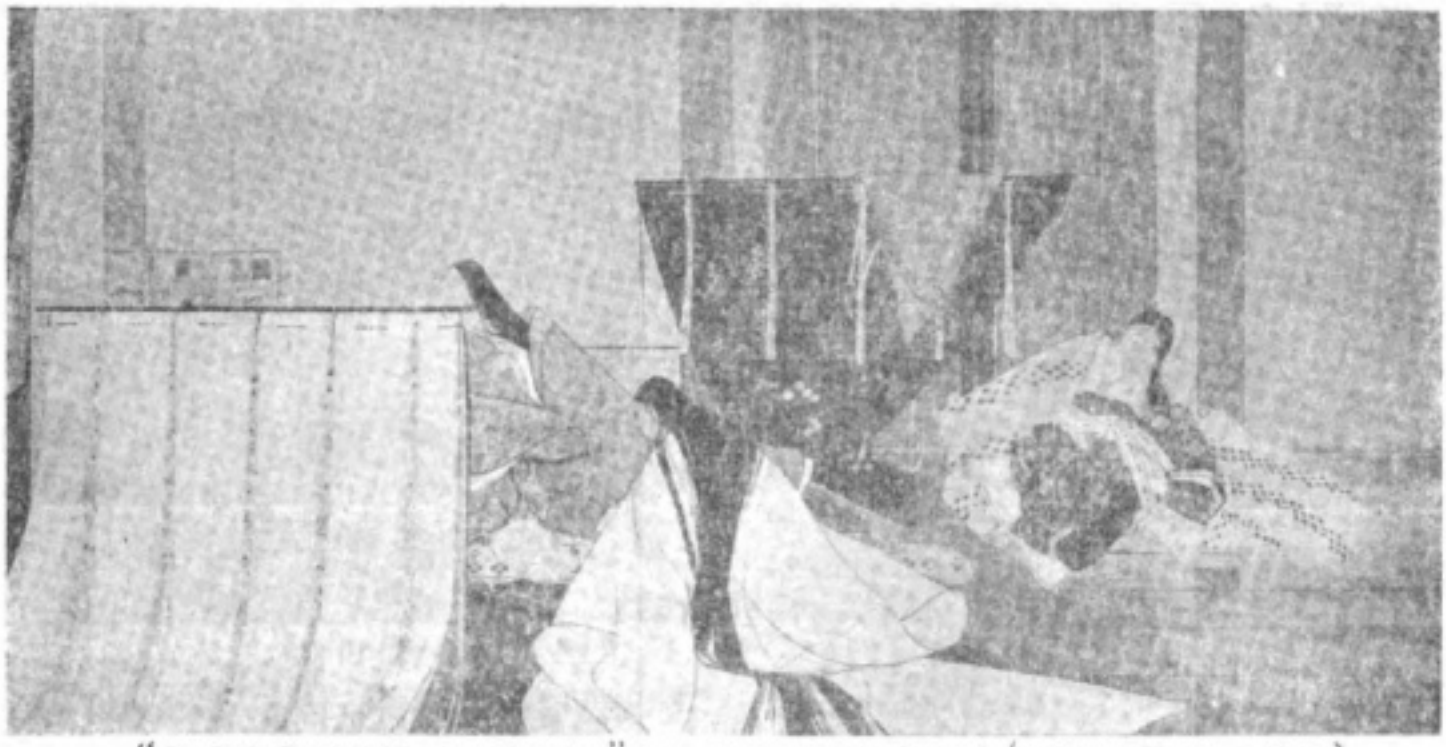

"MAJOR-GENERAL KOREHIRA," BY KOKO TAKAHASHI (RIGHT HAND PANEL)

ness, and shows the wonderful precision and surety of technique attained by the painter; for in painting upon silk there is no remedy for one false or undecided stroke, and whatever is done at first must remain, as there is no possibility for changing as in oil or water color work. Hence the artist must attain absolute perfection as a technician before attempting a picture. The simplicity of the whole is characteristic of the school. In color it is admirable for harmony, tone and value, and expresses that understanding and feeling for exact values that only a master can convey. The exquisitly soft, melting washes of color that blend one into the other in an imperceptable purity of tone are indeed superb. The artist deserves praise for his masterful work, carried out in absolutely true Japanese spirit, unassailed nor influenced by foreign art; it has the added value of being a historical record of the ideals of the past.

A painting for a six-panelled screen, showing the continuation for both sides making twelve panels in all, is "A Court Noble on a Visit," by Chikuha Otake; it is a marvel of beauty in conception, composition and execution, and shows a strict adherence to all that appertains to the Chinese school of painting, both in sentiment and method, proving the artist to be a valiant exponent of the old spirit and ideals, a valuable artist in these transitory times. One set of panels shows a nobleman in court costume attended by two

"A COURT NOBLE ON A VISIT," BY CHIKUHA OTAKE

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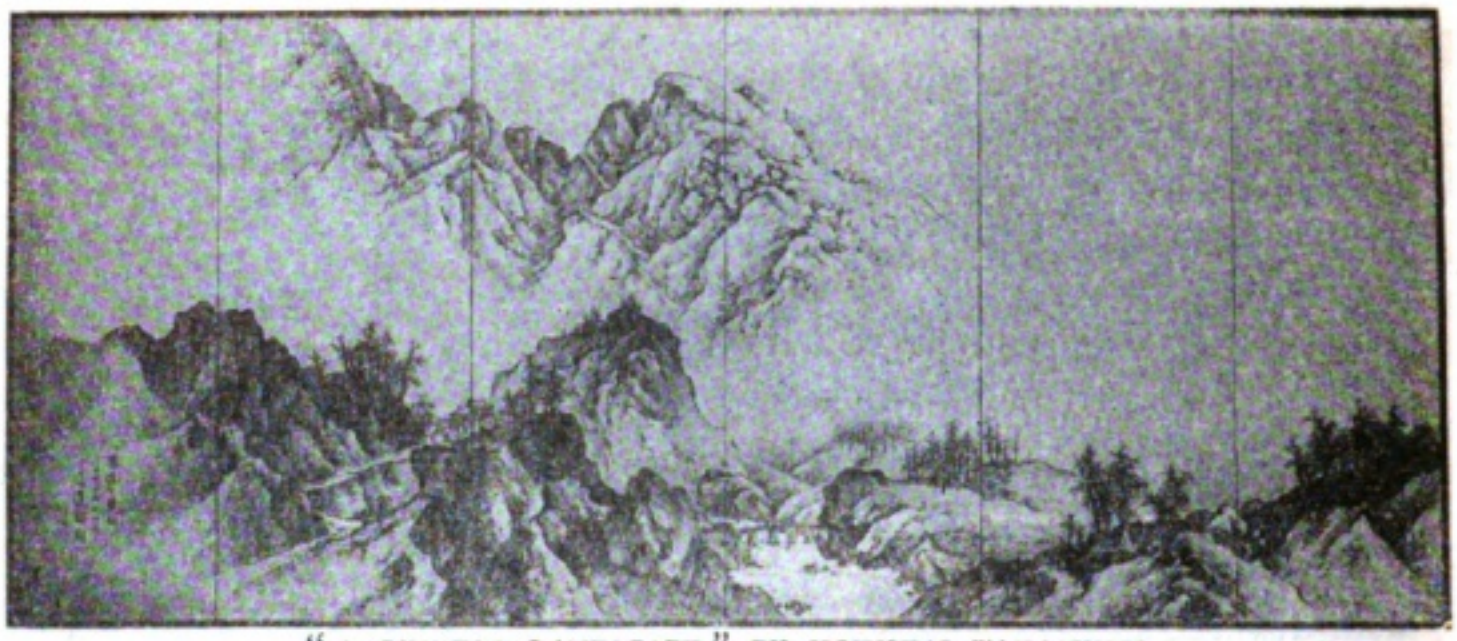

"A CHINESE LANDSCAPE," BY HOKUKAI TAKASHIMA

pages, also in the full court dress of bygone days, passing through a garden. The figures are beautifully drawn and well understood, the action with a quiet and true expressiveness that is most charming. Not one superfluous line is used, but only those absolutely demanded for the perfection of the whole composition; it is really grand in the simplicity and perfect understanding of all its detailed parts.

What, perhaps, is still more strongly exemplified is the splendid talent this artist has for flower painting; such exquisite draughtsmanship, such perfect composition of a difficult mass, so well understood and balanced in all its parts, and filled with such unutterable detail so beautifully rendered with masterly touches! In color it is a mellow harmony of glorious tones; unsurpassed in its perfection of rendering and understanding of exquisite values.

A purely symbolic and decorative panel, "Mayûra Vidyârâja," by Busan Kimura, is really a masterpiece, and may be compared with Sargent's symbolic panel in the Boston Library, U.S.A. It represents a four-armed Buddhist deity seated on a lotus flower which rests upon the back of a peacock, the tail of which sweeps upward from right and left forming a radiant background. In composition this piece proves the artist to have thoroughly grasped the difficult problem of component parts, detail, and the exquisite harmony of line necessary in decorative work. It was awarded third prize, but surely such a splendid piece of work deserved better

"THE EVENING SNOW," BY RAISHO TANAKA

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recognition. It is rich and resplendent in its surpassing tones of greens, blues, violets, yellows and oranges. The perfect understanding of its complicated harmony so masterfully controlled and expressed, such color, such, vibration holds one spell-bound; truly the work of an idealist, a romanticist of a high order.

A large panel entitled, "Noble Ladies in a Garden in Autumn," by Miss Shyoen Uyemura, was also granted a third prize. It is refreshing ro find that Japanese women artists are being tecognized; they are asserting themselves in art and it will no doubt be but a short time until they stand side by side with their brother artists. This panel is full of interest, happy and graceful in composition, with much beauty and sweetness of line. The scene is an autumn one when the maple leaves turn brilliant colors, giving an opportunity for much contrast. The drawing and color are that of a sure and practised technician. The care of detail points to indefatigable energy and force. The whole is executed with a spirit proclaiming this artist to be an enthusiast for strictly Japanese painting, as handed down by her fore-fathers.

"A SAGE IN THE PINE FOREST," BY KEISEN IKEDA

"Major-General Korehira" is a picture in two long panels, painted by Koko Takahashi, depicting the gorgeous magnificence of ancient court ceremonies. It is an instructive delineation of the manners and customs already past into history, and shows the General taking a light repast, and one of the court ladies amusing him by reading a poem, whilst her associates are waiting near by with robes ready for adjustment as soon as the repast is over. It is interesting to note the draped screens of brocade of rich design and coloring, held together and upon the lacquer support by elegant brocade bands and heavy silk cords with tassels, behind which the ladies are seated; it was once against all rules of etiquette for a lady to appear in the same room with a gentleman, the remnant of which may still be observed among old school Japanese. The ladies costumes are excessively rich and voluminous with very long trains; their hair hanging loosely as was the old style. This painting is a forceful piece of work, with a splendid harmony of straight and curved lines that offset each other in their happy composition. The drawing of swinging lines in the drapery, which must be executed with one sure stroke of the brush, the slightest deviation of which would be fatal to the whole picture, is wonderfully clever. The broad masses of soft low tones are in perfect relation to each other and of unusual technical skill, the fullness of its breadth being a valuable study for any artist.

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"DUST," BY DAIMU TATEHATA

In absolute contrast to the foregoing are two panels, each divided into six sections—though a continuous composition—making it suitable for a screen. One is called, "The Morning Fog and the Cold Forest," the other, "The Evening Snow," both by Raishō Tanaka; they are splendid examples of the unconventional school, but executed according to strict Japanese methods of India ink and suggestive tones of color, and in these and its values and drawing, an exceptional piece of work; also a most truthful representation of the country, its conformation, aspect and vegetation. These two panels are of exquisite beauty, and should find a place in some notable collection.

Gisho Shibahara exhibited a large

"SILENCE," BY TAKETARO SHINKAI

square panel, "A Passing Rain," showing the corner of a garden in which a lean-to of rice straw covers some ducks that have taken shelter under its inviting protection and are lazily passing the time. Who can excel the Japanese in the rendition of feathered life? Their skill in this direction is amazing.

"A Sage in the Pine Forest," by Keisen Ikeda, is perhaps one of the best and truest examples of Japanese landscape painting of the idealists' school handed down from China, and the style possibly most admired and of strongest appeal to the Japanese. Herein lies that suggestive rhythm, that poem in form and color merely approached as a far off dream, and left for the imagination to complete in the spiritual measure of one's own make-up. It is but the suggestive key-note of the song, from the hands of the poetic painter who despises modern realism. In the opinion of the conservative Japanese connoisseur even much more might have been left to the imagination. It is a beautiful rendering, strictly idealistic.

Another in the same spirit, of the same

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"NINOMIYA SONTOKU," BY UICHIRO OGURA

poetic expression and drawing is "A Chinese Landscape," by Hokukai Takashima; it is portrayed in two panels of six-fold screen length. It is very vigorous and rugged, yet withal, mystical and vague, qualities much loved and admired by the Japanese, for in such renderings, it is their pleasure to imagine god-like apparitions, or the spirits of their revered ancestors. They are a race of romanticists, of dreamy reverie and mythological legends, and all art, whether in painting, sculpture, music or poetry, to be superior, in their estimation, must appeal to the spiritual side, in which there is always a trace of sadness; and much that is misunderstood by Occidentals, is traceable to this silent, unexpressed, soul-quality in the Japanese people. Their reverence and love for rocks and stones is fully expressed in this picture, as all is subordinate to it; enveloped in clouds they really express the fundamental principles of their spiritual nature.

There were a great many more full worthy of notice, but the limit of space forbids, and only a sufficient number to express to the foreign reader the essential qualities of the Japanese style have been

"A GRAVE-YARD KEEPER," BY FUMIO ASAKURA

chosen for review here. If in so doing, the writer has not fully or exactly exemplified the Japanese idea, he craves the kind indulgence of all Japanese; for the translation of that indefinable, mystical quality which is almost beyond words, must be conceded to be extremely difficult.

In sculpture, there are small figures exquisitely and perfectly cut in wood, belonging to the old Japanese school, and also plaster casts from clay models in modern European style. "Silence", by Taketarô Shinkai, one of the judges, is a seated male figure of heroic size, wonderfully strong, and vigorous in handling. The face is full of mental power and forceful expres-

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"THE SCOUT," BY TAKETARO SHINKAI

sion, showing, as does the entire figure, the physical make-up of a man endowed with unusual muscular strength. The pose is excellent, the lines well studied for harmony and repose. In anatomy, every muscle is in its right place and executing its proper function. The figure, as a whole, recalls Michael Angelo's great work, but in technique it has the modern method of massive and direct laying on, with little tool work, and that sureness and precision born of perfect knowledge and understanding, suggesting, perhaps, a Rodinesque feeling in its technique. It is probable that the work of both of these great men has influenced this artist. It is a work of which the Japanese may well be proud.

"A Grave-Yard Keeper," by Fumio Asakura, is a standing statue of natural size, and won second prize. It is a splendid piece of modelling, good in proportion, well balanced and a natural, easy pose. The whole figure is especially strong, expressive and forceful, but more especially the head, which is exceptionally so, showing the artist to be one of a high order. The technique shows remarkable dexterity. This artist also exhibited a splendid portrait bust of Mr. Fukuda.

"A WAYSIDE INN," BY YAKICHI HACHIJO.

"Dust", by Daimu Tatehata, is a standing figure of a young woman, beautiful in pose and line, and shows the exquisite figure that nearly all Japanese women have, for they are not thrown out of proportion by corsets or other garments which distort the body. The waist and hips are those of the Venus de Milo, perfect and beautiful. It is a figure to test the sculptor's ability, for nothing is so difficult to model as the nude female figure, but it is remarkably well done, evidently with a strong feeling for the old Greek art.

"An Old Man", by Teijiro Nakahara, is a good bust, strong and forceful, with bold, vigorous handling; and it contains an exquisite underlying spiritual expres-

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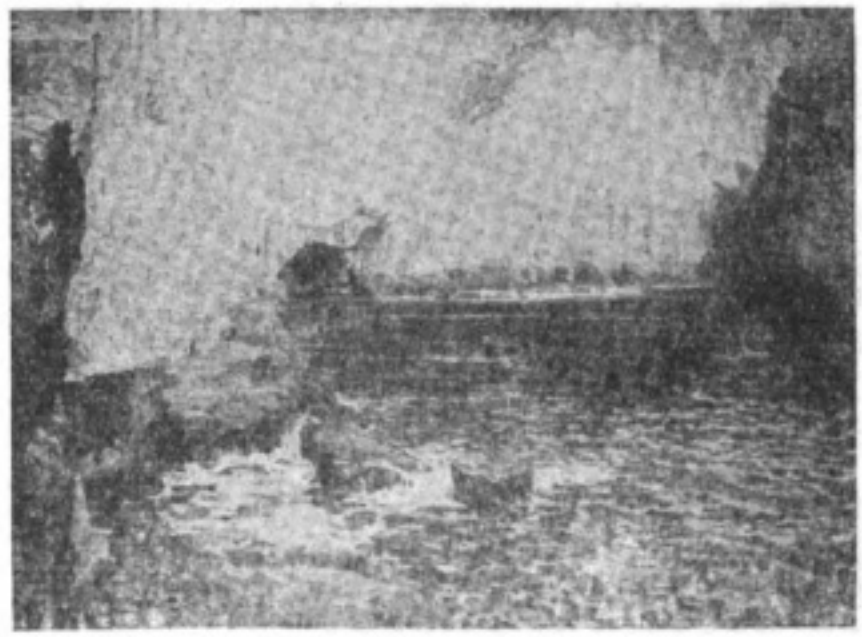
sion which suggests thoughts of the great beyond. Technically it is of the modern French school, and savors strongly of Rodin precepts.

"Ninomiya Sontoku," by Uichirō Ogura, is another bust of merit. The artist has caught with great skill that fleeting expression of pleasure so difficult to portray. It is typically Japanese, and shows the absolute good nature and humor of the sitter. The modelling is good and well understood, with the texture well expressed.



"CLIFF RAMPARTS," BY HACHIRO NAKAGAWA

"The Scout," by Taketaro Shinkai, is a splendid statuette in wood, clever in every sense of the word; the pose portrays the soldier's keen consciousness of his important duty—for not only his own life, but the lives of his comrades, depend upon his quick sight and instant intelligent action, to retreat for report to his superiors without being killed in so doing. It is always a man of unusually quick and intelligent make-up, and an expert soldier, who is chosen for this dangerous post, and here we find just such a man and horse, good companions on such a risky mission, both ready on an instant's notice to be away and give the alarm. This piece is full of feeling, a *chef d'œuvre* of the wood sculptor's art, absolutely devoid of all superfluous detail, which shows the artist's immense breadth of conception. He is a sculptor in the true sense, cutting the statue himself after his own model. How few so-called sculptors of Europe and America do this to day! But the Japanese artist is both artist and craftsman of the first order, working assiduously in every branch that he should know, as all the old sculptors of Europe once did.

"The Jewel of Senkwa," by Unkai Yonehara, another wood statuette, is cut with consummate skill and understanding fo the sculptor's art. It illustrates a Japanese legendary story and is exceptionally well portrayed. Though the face is not prepossessing, it is full of expression, and so with the whole body and limbs, showing the keen feeling the artist had for his subject.

"At Rest," by Yuhachi Ikeda, is a horse standing peacefully at rest with the bridle resting easily on his neck. It is a statuette

"A BUDDHIST SAINT," BY FUSETSU NAKAMURA

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" PORTRAIT OF A LADY," BY EISAKU WADA

of moderate size in plaster, cast from the clay model and shows the artist to be a master in this branch of sculpture. Every part of the horse—an animal evidently in perfect health and condition, well proportioned—is so beautifully relaxed, the whole expression of the face being remarkably so, even to the suggestive drooping of the eyelid, the quiet passiveness of both lips and nostrils, show that splendid expression of perfect repose. Its anatomical structure is also beyond reproach, and for handling it is excellent, ever touch showing accuracy, sureness and precision.

" A Bust," by Kakuji Ishikawa, is of an undraped model, which shows the artists knowledge of the anatomy of the figure. It is a fine, forceful bust, modelled with strength and decision, full of power and a fine understanding of the value of shadows in the art of sculpture ; but with all its strength and force, there is a subtle underlying spiritual quality that shows the artist to be one of fine, penetrating, psychic nature.

The modern school of oil colors in which the Japanese have made such remarkable strides, was well represented. Most of those who exhibited have studied in Europe, many of them in Paris under Monsieur Colin, the famous painter, who was decorated by the Japanese Emperor, for his untiring efforts to advance the Japanese in the modern school of painting. Their splendid work, which is quite a revelation, shows both how well they have been trained and how quickly they adapt themselves to new methods. Many, after several years study in Paris spend some months in Italy, Berlin and London, returning to Japan well equipped for the furtherance of modern art.

One of the prominent leaders in modern oil painting is Eisaku Wada, who exhibited three paintings ; he spent several years in Paris, and afte rwards travelled through Europe for further study. He is a professor in the Tokyo Fine Arts School founded on the same system as the Ecole des Beaux Arts, in Paris ; he is at present engaged upon the mural decoration of the new Imperial Theatre, Tokyo, which will consist of Japanese historical scenes, and will be the first of its class in Japan. " Portrait of a Lady," by this artist is a full sized, half length picture of extraordinary merit, that not only shows the careful training but the unusual talent with which he is gifted. There are exquisite drawing, fine color and masterful handling ; the expression is well caught, and depicts a Japanese lady of a most refined type, a beautiful countenance denoting a pure and soulful intellect. The drawing of the

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hand proclaims the artist a master draughtsman, and the face is wonderfully lit from opposite directions; a most difficult problem here successfully solved. The warm, rich tones suffusing the whole picture are subdued with an exquisite *finesse* which characterizes the whole picture, completing a worthy work. The background was well chosen, and though elaborate in detail, is in proper relation to the whole. "Facing the Light," a figure piece by this artist, depicts a Japanese woman seated on a *zabuton* playing the *samisen*; it is well understood and further illustrates that this artist in an accomplished figure painter. Being on the jury he was not eligible for prizes.

"Cliff Ramparts," a coast scene by Hachiro Nakagawa, is an important canvas of tremendous strength and force, and won second prize. The upper part of the picture shows an upright precipice of formidable rocks, is full sunlight, and their warm, rich yellow, orange and red tones produce a fine effect, accentuated by contrasting harmonies of blues and greens of the water, deep, transparent and of excellent quality, the lighter parts showing the reflection of a perfect azure sky. In the shadowy recesses of the rock are subtle purple tones that give immense value to the golden yellows. The whole is resplendent with the color of some enchanted isle. The artist's technique is bold and sure.

In the same class is "A Mountain Stream," by Hiroshi Yoshida, another of Japan's foremost exponents of modern art, and one of the judges. He is a colorist with highly developed feeling for harmony and values, combined with broad and direct technique.

"In the Clouds," by the same artist is a canvas of heroic proportions with cloud renderings, as seen from the top of a mountain. It is a fine piece of color and shows he artist has complete mastery of his subject and materials.

"READING," BY TAIJO AKAGI

"Arya Panthaka" (a Buddhist saint), by Fusetsu Nakamura, is a splendid picture, symbolical in character, excellent in composition, and drawing, and executed with a superb understanding of chiaroscuro; its light and shade are well balanced and opposed, the highest light falling upon the centre of interest and beautifully accentuated by contrasting shadows of many values, the dragon and drapery offer an opportunity for subdued contrasting color; the halo around the head, together with the smoke of the incense, is well expressed in a fine subtle manner. The painter was another of the judges.

"A Wayside Inn," by Yakichi Hachijo, is a strong, forceful canvas, that well portrays life among the lower classes in the

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"A FOREST ROAD," BY SHINZO KAWAI

summer months; the men, while refreshing themselves witha cooling drink, are having a friendly chat with the proprietress, who holds her pipe, no doubt having enjoyed a whiff with her visitors. It is a well balanced picture, nicely drawn and very colorful and exceptionally lit. This painting was awarded third prize.

"Portrait of a Lady," by Keisuke Yanagi, is a full length portrait, of a Japanese lady in native costume—which is in a beautiful tone of grey; it is well drawn and modelled; the face very sweet and pleasant, lacking perhaps in expression, but the ladies of Japan have not that vivaciousness of her Western sisters. The pose is exceptionally easy and graceful; the background rich and full of depth, yet quiet and fine, a telling contrast to the figure. All in all, it is a painting that shows the Japanese are fast coming to the front rank in this class of work.

"Sunset in the Deserted Garden," by Kiyoteru Kuroda, is a strong, colorful rendering of trees and shrubbery, full of force and power, beautifully handled and well understood in all its parts.

"An Old Man" by Shiro Kuri, shows a Japanese of the better class enjoying a convivial cup of *sake*, and evidently well satisfied with its qualities, judging from the pleasing happy countenance. The figure is seated on a *zabuton* Japanese fashion, fronting full face; it is well drawn and painted, with a fine effect of color, excellent in its values.

"The Fish Market," by Gentaro Koito, is a strong forceful canvas, with bold direct handling, and well portrays the very busy life on the numerous canals in Tokyo, by which nearly all freight and merchandise of every description finds its way to the heart of the city, and thence is taken to all parts by the retail shopkeepers who go there to buy. It is a clever canvas, showing Tokyo's everyday busy life.

"A MOUNTAIN STREAM," BY HIROSHI YOSHIDA

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"A Flower Garden" by Yasugoro Adaka, is a well handled canvas, good perspective and composition, excellent in light and shade with well understood values. A difficult and complicated subject and well portrayed.

There were many other oils worthy of notice and favorable criticism.

Among the water colors executed solely by European principles and methods, there were many good examples. "A Forest Road," by Shinzo Kawai, ranked high. It is a splendid bit of color, full of melodious harmony in greens; with fine tones and values, handled with power, and a breadth that shows the artist to be a consummate technician, one who thoroughly understands the difficult medium of water color and its many limitations.

"WINDSOR FROM THE THAMES," BY K. MIYAKE

"Reading," by Taijo Akagi, is another of high merit. It represents a lady seated Japanese fashion by a window in the upper story, with the *shoji* drawn on one side, giving a full and unobstructed view of the street; the lady is not actually reading at the moment the artist has portrayed her, but is evidently in the act of deep meditation. It is well composed and drawn, and a splendid bit of color, with good handling, and bold sure touches in all their various values rendered by a practised and able hand. The picture is a real gem.

"Windsor from the Thames," by Katsumi Miyake, is a beautiful bit of English scenery, strongly and forcefully painted with sureness of handling, and splendid color tones and values. His rendition of sky, buildings, trees and water shows well trained talent.

For soft, subtle shades, the beautiful picture called "Mountain Cottages in Autumn," by Torahiko Aida, a poetical conception in a melodius rhythm of tender tones of vibrating color and alluring values, was unsurpassed.

"After Sunset," by Shigeru Enomoto, is a mountain scene of unusual strength, charming in color, and remarkably well understood for contrast in chiaroscuro and complementary effects; for texture, exquisite in its several renditions all executed with a masterful technique.

The exhibition as a whole shows a decline in that subtle underlying spirit which is essentially Oriental, the result of a remarkable absortion of Occidental art. But it is to be hoped a renaissance of the beautiful ideals of the old Japanese masters will arrive in time to save from complete decadence their own arts, and further them to a higher and loftier standard than ever before.

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LAKE SHOJI (WINTER) WITH THE VOLCANO, FUJI, TO WHICH IT OWES ITS EXISTENCE

INFLUENCE OF VOLCANIC AGENCIES ON THE SCENERY OF JAPAN

By E. BRUCE MITFORD, F.R.G.S.

It may with perfect truth be said that Volcanic Action is the oldest of Nature's formative agencies—the first of those great forces which have shaped the surface of the earth on which we live. When first this now solid globe passed from the gaseous state of a nebula to that plastic condition with which we are still familiarized in flowing lava-streams, and when the semi-fluent mass, cooling externally, took on a solid crust, then, it may be claimed, volcanic force began. In countless places, for countless ages, the new-formed crust gave way, with resultant flows, on an immense scale, of that magma which constitutes the fundamental basis of almost every rock on the face of this planet. As the superficial crust increased in strength and thickness, and, with it, the pressure on the imprisoned masses below, such ruptures as took place acquired a more violent character, thus giving rise to those explosive phenomena which are commonly associated with volcanic action; and as the oceans began to form in the profounder hollows of the still troubled crust, these explosive manifestations, intensified by the presence of steam, predominated over those of the earliest, or plutonic, stage of geological history. But amidst the more permanent ridges and depressions, weak places still existed, and it is these which constitute

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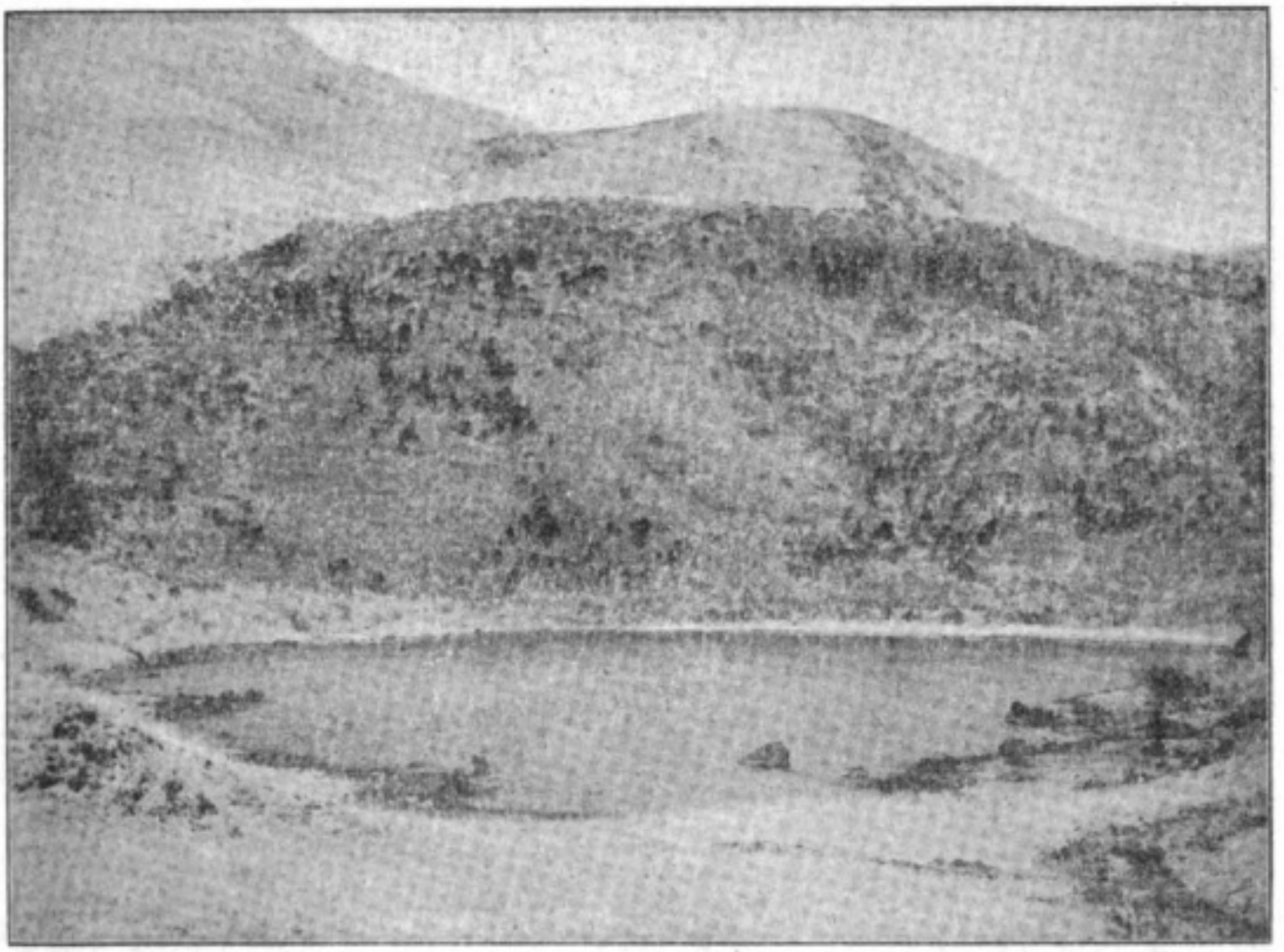

CRATER LAKE ON HAKONE MOUNTAINS

to-day the volcanic regions of the world. The great majority of these weak places, it has been observed, are disposed about the Pacific Ocean. Leaving on one side the not altogether fanciful theory that our lunar satellite had its origin in this side of the earth, it is not in the least surprising that the edges of the vastest depression on the earth's surface should be marked by a series of "lines of weakness," through which volcanic vents have been opened, and are still being opened. It is only in accordance with the nature of things that the region of greatest difference of level in the earth's crust should also be the region of greatest strain; and if the strata about this region should have frequently yielded to that strain, giving rise to earth quakes, or the formation of volcanic fissures and vents, this is no more than might have been expected. Furthermore, since the islands of Japan, which occupy some 2,000 miles of this great depression's edge, happen to lie alongside its very deepest part, it is no matter for wonder that they are the scene of many earthquake-producing fractures, and volcano-making rifts, in the over-strained rockbeds of this region. From which preliminary statement two facts emerge: that volcanic action is a link with the primeval; and that the Japanese islands, by the nature of things, constitute one of the most volcanic regions in the world. It is not so far a cry as it may seem from the nebular hypothesis to the eruption, shall we say, of Tarumai; and the viscous mass that was forced from that ancient vent, as paint from the aperture of a collapsible tube, is a direct survival from that distant age when the Earth was no more than a rotating mass of incandescent vapour.

Japanese geological maps show as many as 165 volcanoes in various parts of these islands. The estimate is a conservative one. These are of course the obvious cones, active and extinct, the "independent" volcanic mountains, so far as they can be ascertained to be such. But if there are

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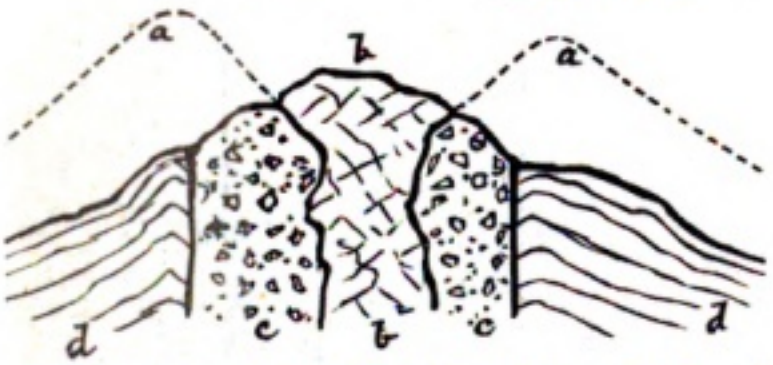
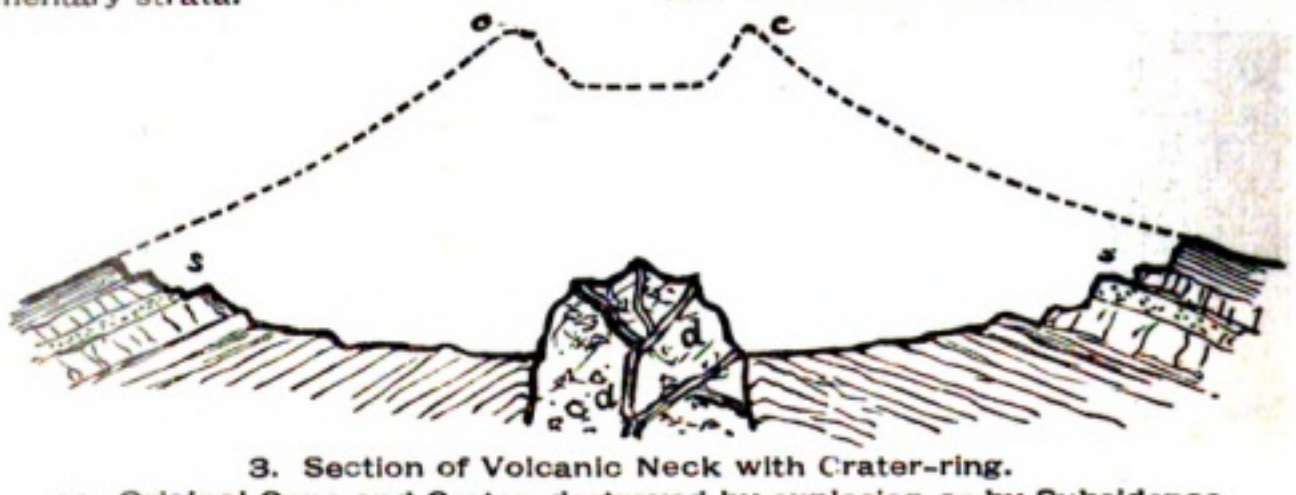
1. Outline of Volcanic Neck



2. Section through the same Neck (Fig. 1)
a,a, Original outline of Crater. *b,b*, Lava Column.
c,c, Agglomerate. *d,d*, Tuffs and Sedimentary strata.

that graceful cone-formation which recalls the peerless image of Fuji-yama; the craters whence poured floods of lava and showers of scoriæ have vanished forever before the destroying touch of denudation. All that can now be seen are rounded dome-shaped hills, overgrown no doubt with vegetation, and even, perhaps, forest-clad from base to summit. But for all



3. Section of Volcanic Neck with Crater-ring.
c,c, Original Cone and Crater, destroyed by explosion or by Subsidence.
s,s, Stratified Lavas and Tuffs. *d,d*, Dykes.

165 "independent" volcanoes, it is safe to say that there are many more "dependent" ones—that is to say, parasitic or subsidiary cones, opened on or near the so-called original cones. Nor are these parasitic cones by any means to be despised, small though many of them may appear to be by comparison with their "great originals." The "hump" of Hoeizan on Fujiyama is a relatively insignificant affair, but it laid the ashes six feet thick on the shores of Suruga Bay and as many inches deep in the streets of Yedo. Similarly the outburst of Usu-dake, a few months ago, which devastated for miles the shores of beautiful Lake Toya, was no more than the opening of a series of parasitic craters low down on that ancient mountain's flank. But over and above all these, there are many volcanic mountains in Japan which have long since lost all outward suggestion of their origin. In these instances no traces remain of that, these are old volcanoes, as their internal structure, could we lay it bare, would soon reveal.

From this it is evident that the volcanoes of Japan, past and present, are not to be reckoned by scores or hundreds; nor can they even be shown on maps. Their name is legion: their forms are multitudinous, and their age can be measured only in geologic time. Great is Fuji among volcanic mountains, but, with all her greatness, she is comparatively young. We may be sure that there are scores of volcanic cones in these islands which came into fiery being and passed into cold extinction long before that peerless cone was dreamed of. Aso, the ringed monarch of Kyushu; Bandaisan, that slept for a thousand years and then, with one colossal explosion, blew four hundred people into eternity; and the Komaga-take of Yezo, whose magnificent pinnacle towers 600

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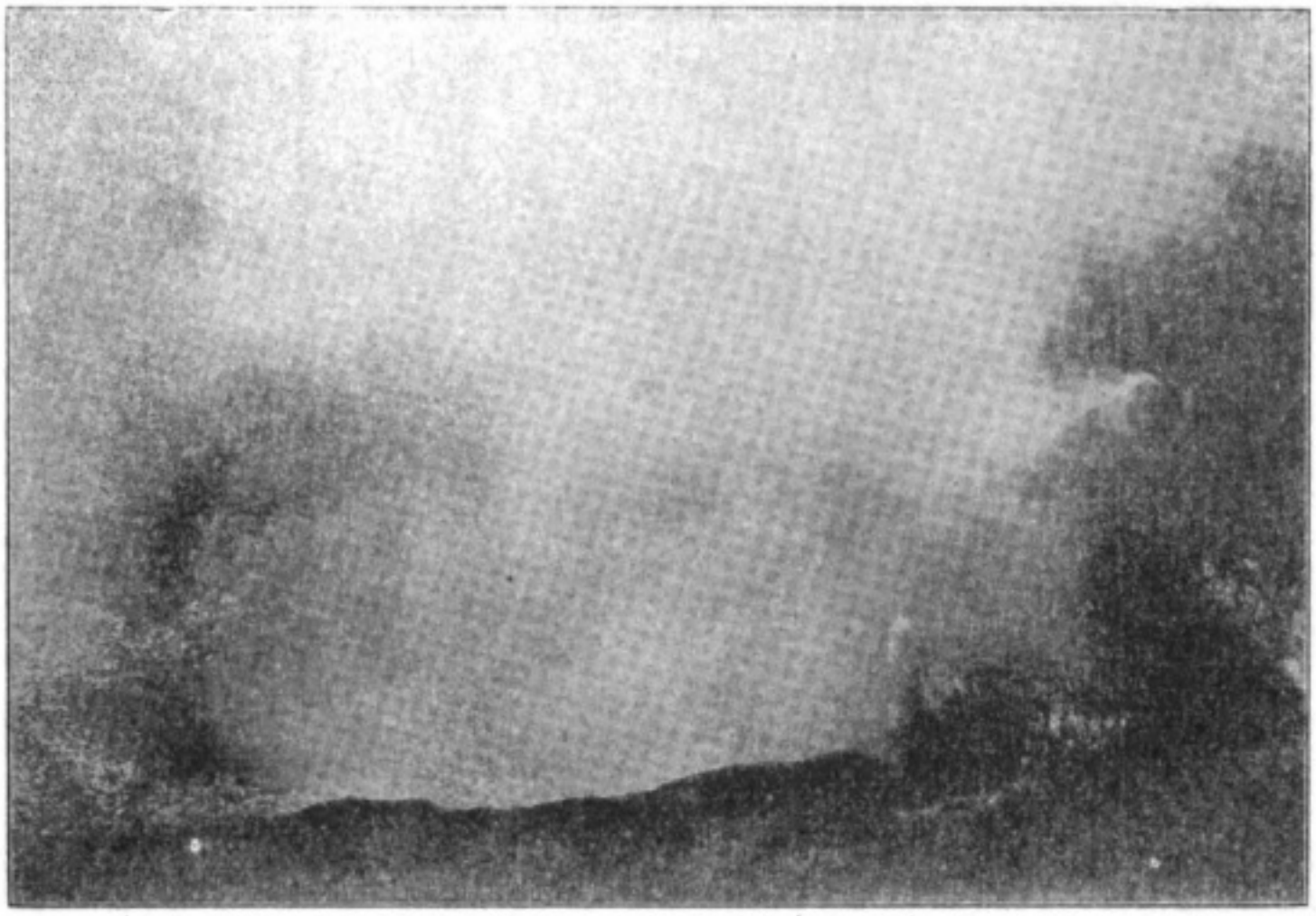
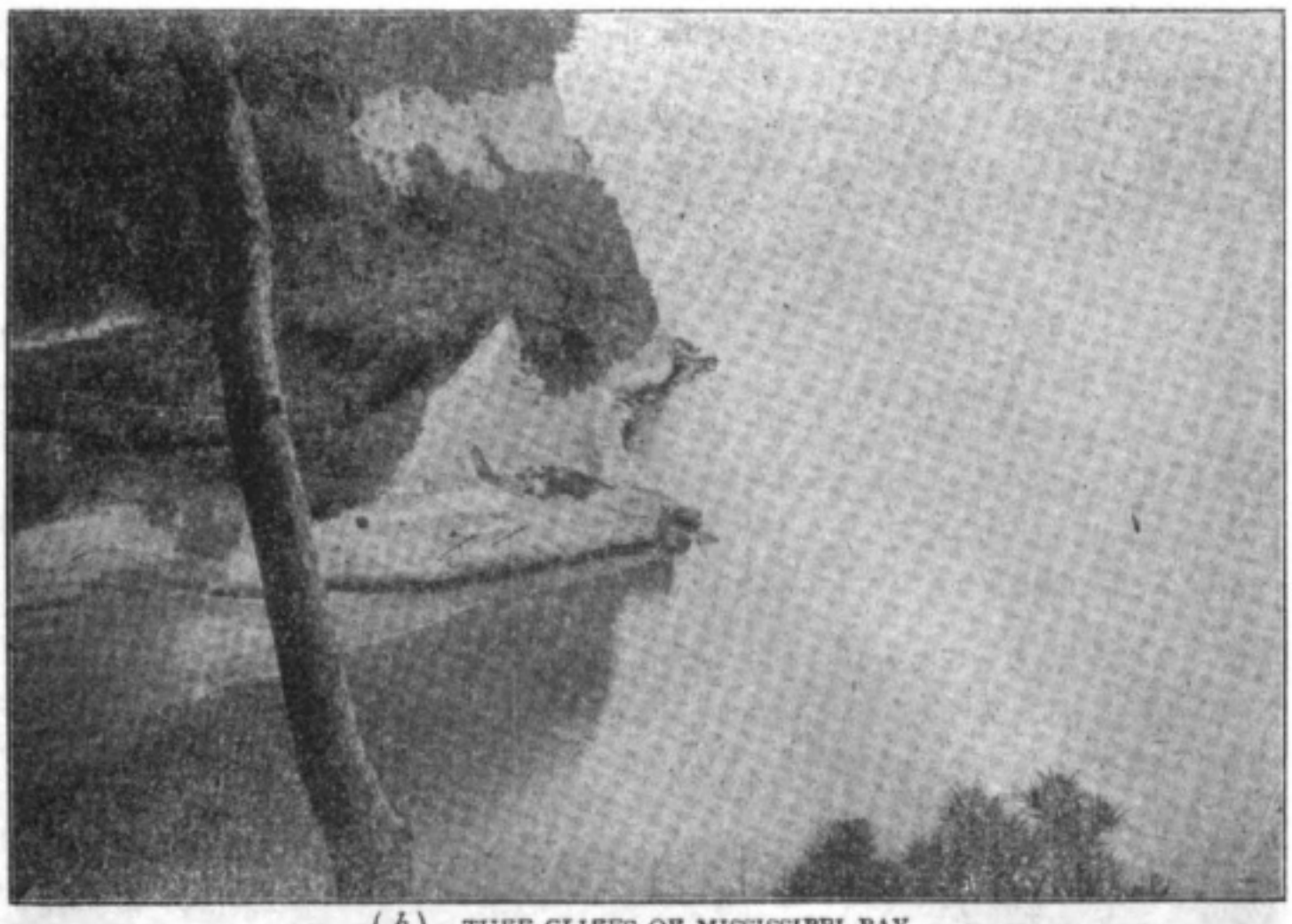


(*a*) CENTRAL VENT OF CRATER OF MIHARA (OSHIMA). THE CONTORTED STRATA ON THE RIGHT ARE THE REMNANTS OF A CONE DESTROYED IN 1878



(*b*) TUFF CLIFFS OF MISSISSIPPI BAY

CAUSE AND EFFECT

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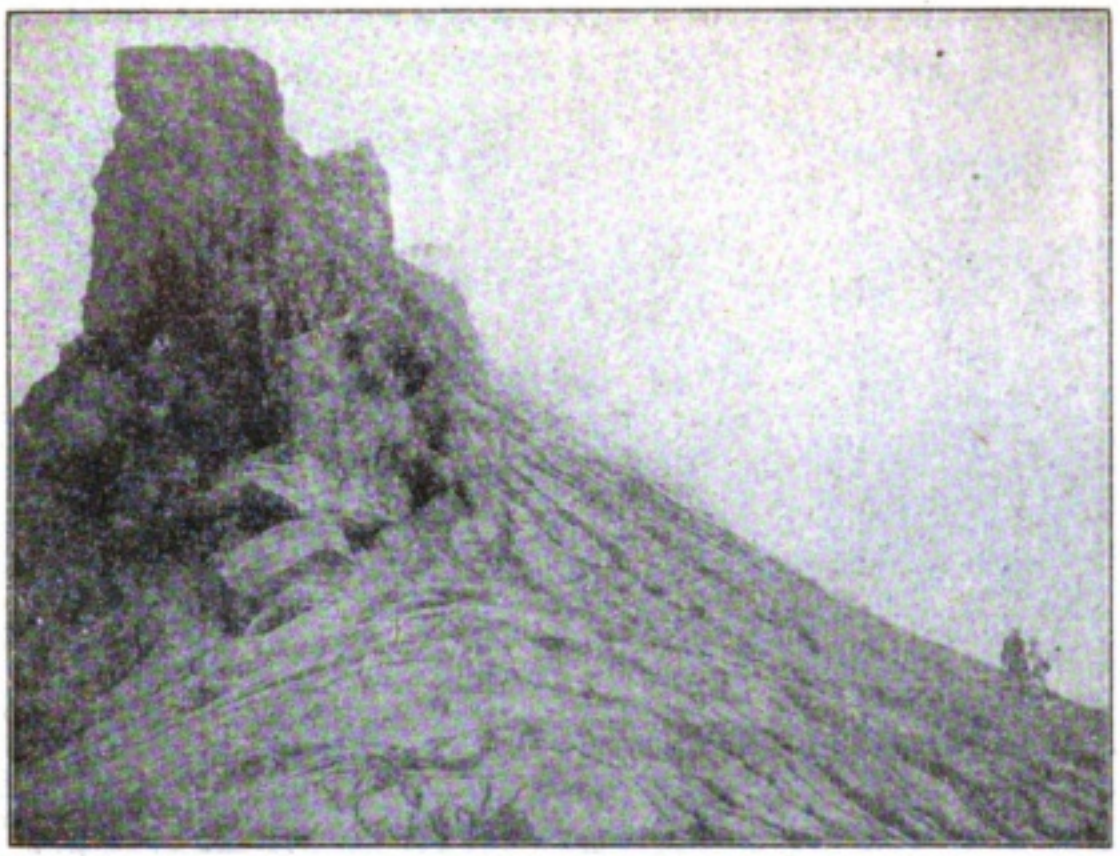

NORTH WALL OF YAKEGATAKE CRATER, 8500 FEET

feet above a silent crater-floor to tell the tale of glories passed away—each of these may claim the right to look upon Fuji as a younger relation. And, if such as these may do so, how much more may those unnumbered hills which are the hardly recognizable remnants of volcanoes passed away?

However, the effects of volcanic action are not to be looked for only in the immediate vicinity of vents, whether geologically ancient, mediæval or modern. It is true that the heavier ejectamenta of an eruption are disposed about the flanks or base of the cone, or, at the furthest, within a radial distance of 20—30 miles. But the finer products of these explosions —the petrified foam of surface-lava which in the fragmentary form is called *scoria*, and those minutest particles of molten rock which come under the heading of volcanic ash or dust —are capable of being transported by air-currents to immense distances. If the almost impalpable dust from the colossal explosion of Krakatoa, in 1883, was carried all round the globe, so as to affect the sunsets in Western Europe for several succeeding years, it is at least as credible that the immense deposits of volcanic ash over extensive areas in Kyushu are the evidence *in perpetuo* of those vast explosions by which the great volcano of Asosan was reduced to its present remarkable form. Similarly it is of interest to note that one of Japan's *sankei*, or Three Beautiful Places, is a product of volcanic agency. We refer of course to the 'thousand islands'

SUMMIT OF KOMAGATAKE, YEZO, SHOWING ANCIENT CRATER WALL AND WESTERN PINNACLE

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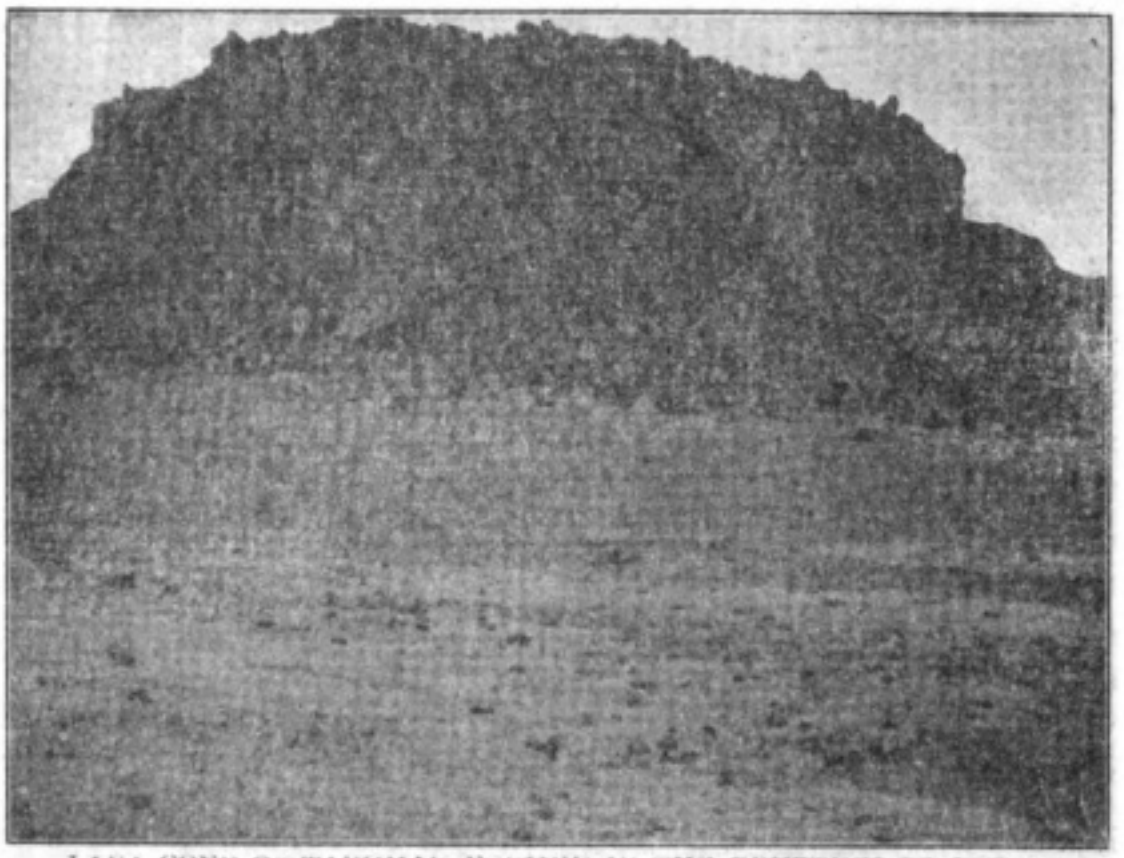
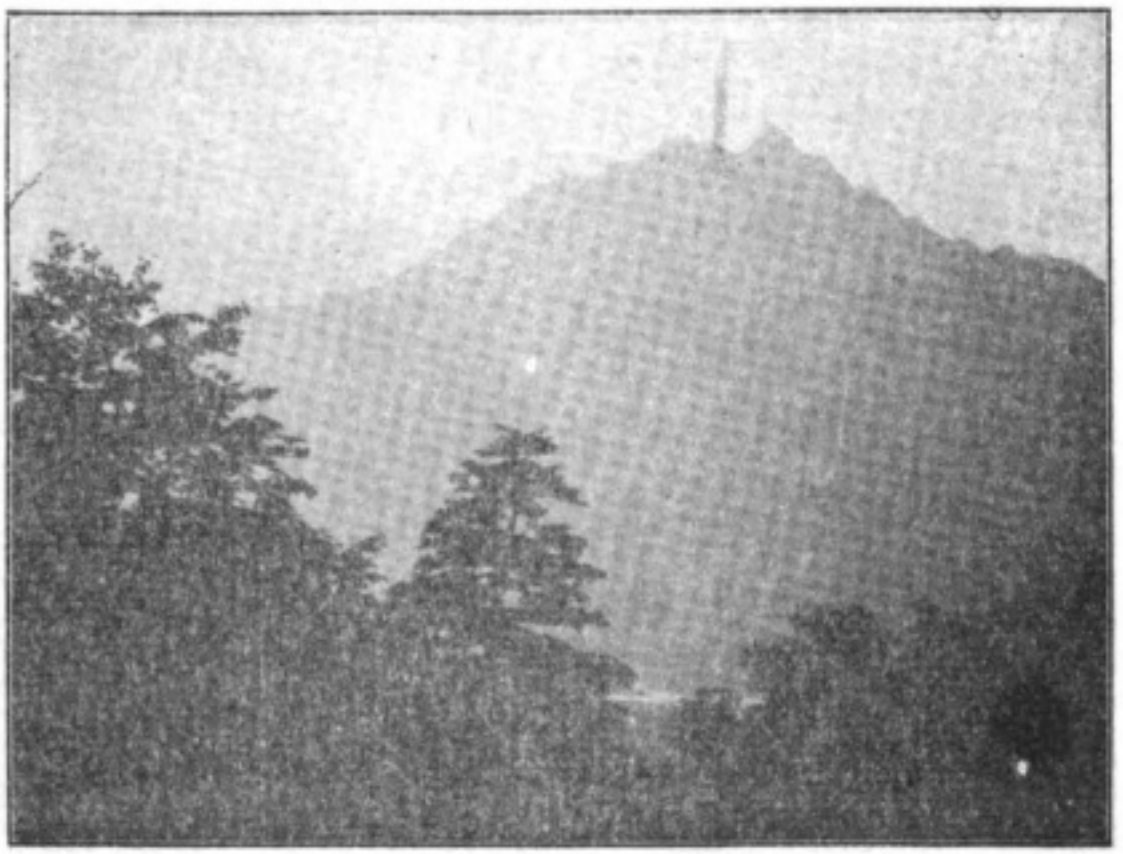


LAVA CONE ON TAKUMAI, FORMED IN THE ERUPTION OF 1909.
THE EXUDED MASS, FILLING THE CENTRAL VENT, WAS EVIDENTLY TOO VISCOUS TO FLOW

of Matsushima, which the sea has carved into their present fantastic shapes out of volcanic tuff. Or again—to take a more central example—the landscapes of the Tokyo - Yokohama district owe their characteristic features—most strikingly displayed in the cliffs of Mississippi Bay—to similar causes. Whether these beds of volcanic dust must acknowledge Fujiyama or Mihara as their source is a difficult question to decide; but it may be inferred from the lie of the deposits in the southern part of the Sagami peninsula, and the fact that the size of the embedded lapilli tends to increase towards Misaki, that the volcano on Oshima, or some intermediate and now submerged cone, had more to do with the making of this part of Japan than the volcano which rises so majestically from the shores of the Suruga Gulf.



HODAKAYAMA (JAPANESE ALPS) FROM SUMMIT OF TOKUGO PASS

The products of volcanic energy are associated in the popular mind, and not unnaturally, with desolation and sterility. This is certainly true of the volcano in its impetuous youth, or in the sequel of some mighty outburst. No more dismal sight could be imagined, for instance, than the six-mile-long waste of rocks and mud which stretches northwards from the great fracture on Bandaisan,—the work of the explosion of 1888. Nor could the idea of desolation be better exemplified than in the scoriæ-sprinkled, wind-swept wilderness, ringed in with cliffs, which forms the crater-floor of Mihara. But there is

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DESOLATION—THE ANCIENT CRATER OF MIHARA, OSHIMA, FROM WITHIN

LUXURIANCE—KIRIFURI FALLS, NIKKO

CONTRAST IN VOLCANIC REGIONS

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THE SECOND OF THE NEW VENTS ON USUDAKE (PARASITIC). THE TREES OF THIS BLASTED FOREST ARE COATED WITH VOLCANIC ASH TO THE THICKNESS OF AN INCH

another side to the picture. The summit of many a cone whose life-history dates back to the dim mists of the geological past may still forbid life; but its base has long since wrapped itself in luxuriance. Similarly, the still more ancient cone whose crater has been denuded out of existence has become, in many instances, a gently rounded, verdure-covered hill. And the reason of the transformation is this: that the solid products of volcanic action yield in course of time the kindliest of soils. In consequence of this wise provision of Nature, some of the most pleasing scenery in a volcanic land is to be found in its volcanic districts, side by side with the most terrible. On the same mountain can be seen the primeval forest and the simmering crater-pit; in the same region can be heard the roar of subterranean force and the pine-grove's "soft and soul-like sounds." Japan's most beautiful lakes occupy what once were volcanic vents, or owe their formation directly to volcanic agencies; her finest waterfall plunges incontinently into an ancient crater, her most famous mountain is a wondrously symmetrical volcanic cone.

With scarcely an exception, all the mountain regions of Japan that are noted for their scenic charms, are either entirely volcanic in their origin, or show unmistakable evidence of the work of volcanic agencies. For example, there is the Nikko district, of which the people of this country are justly proud. The scenery of this mountain group now resembles in its general features that of any region of marked terrestrial disturbance where the erosive agencies of nature have had full play and where the soil is of such a character as to lend itself readily to their action. Nevertheless two of the most prominent peaks of the Nikko range are

VOLCANIC STUMP NEAR KAGOSHIMA, KYUSHU

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BARRENNESS REPLACED BY VERDURE.—WOODED RAVINE AT BASE OF TAKACHIHO, KIRISHIMA

ancient "cinder-heaps": — the beautiful but now craterless Nantai zan, without whose majestic presence Lake Chuzenji would be nothing; and Shiranesan, the loftiest of them all, still simmering in its hidden depths. The imposing abyss into which the Kegon cataract plunges so abruptly is a half-broken parasitic crater of the volcano Nantai. Basaltic columns representing mighty lava-flows flank the principal gorges in the district, and sulphur wells hotly from the bowels of Shiranesan to the bathers at Yumoto, on the margin of one of the loveliest lakes in Japan.

Of similar origin, though on a smaller scale, are the mountains of Hakone. This district lies precisely across the line of the great transverse fault which passes from the Pacific deeps by way of the Seven Isles of Izu diametrically across Japan from south-east to north-west. Lest the most casual visitor should forget it, there is a fuming gorge called Ojigoku, and a solfatara 4,000 feet up on the flank of Kamiyama, to remind him of this fundamental fact. Are there not, besides, several crater-lakes along the ridges, and does not the beautiful *Ashi-no-Umi* itself occupy such a bed? Indeed, if one might hazard a guess out of the geological past, the mountains of Hakone were incandescent, lava-spitting cones before Fuji itself began to rear its colossal bulk on its pedestal of plutonic rock. It is now, however, the turn of vegetation unrestrained. In verdant valleys, toned and tree-clad, torrents, cascades, springs, rush and fall and bubble in their depths of foliage: the music of the present has finally replaced the thunders of the past.

However, the Hakone district is merely one of a series that marks the fiery track of the great transverse fault. On the south, this region passes almost imperceptibly into the highly volcanic upland of Izu, entirely composed of the products of

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subterranean force. On the north, it abuts directly upon the wide plain where Fuji is so majestically set. Beyond, again, rise the volcanic ridges which surround the plateau of Kofu, and culminate, to the north, in the magnificent eight-peaked crater of Yatsugatake. But if that great volcano is no longer active, its mantle has fallen on Asama, the terrible, and on that triple-cratered study in sulphur and steam, the Shiranesan of Kusatsu. And so the "line of weakness" passes to the grand old cones that overhang Toyama Bay and the wide sea on the West, that once existed not.

Tennyson sings charmingly, if unscientifically, of a brook that "goes on for ever." But there are in this country many brooks—nay, rivers of substantial dignity—that have been rudely interrupted in their course, or unceremoniously transformed into placid lakes. Such an operation has obviously taken place at the base of the Komagatake of Yezo, and, as a result, has given Japan, within comparatively recent times, the charming lakes of Onuma, Kōnuma and Junsainuma. To similar agencies we owe the formation of those beautiful sheets of water which lie like green-set pearls about the northern base of Fuji—Yamanaka, Shoji and Motosu, to mention only three out of the five. But, of course, the most striking example of this process, which has also occurred within living memory, is the sudden damming of that considerable stream, the Nagasegawa, by the torrent of debris from the destroyed mountain of Ko-Bandai. The immediate consequence of the descent of this hideous avalanche upon the fair Nagase valley was the formation of three lakes in its upper reaches, the largest of which, Lake Hibara, is eight miles long and, in places, one mile in width. The obstruction in this case, it must be mentioned, has not proved permanent. The Nagase, not to be denied, has carved its way for fifteen miles through the wilderness of mud and rocks in which for a time it was lost, and now roars merrily, a hundred feet below the surface, in its new-made bed.

Not all of Japan's mountain lakes, however, came thus suddenly into being. Apart from such actual crater-lakes as the Onami-ike, on the flank of Nishi Kirishima; the perfect sheet of water which fills the summit-crater of Azumayama, and the grand Shikotsu of Yezo, ten miles in diameter, there are lakes like Toya-ko, near Usudake, Suwa, near Yatsugatake, and Inawashiro, at the foot of Bandai, which owe their formation to gradual subsidence of the surface-strata, as the result of evisceration of the ground below, in the sequel of a prolonged series of eruptions. The formation of these lakes, again, is not without its reaction on the volcanic vents themselves, inasmuch as the water percolating therefrom, exerts, when transformed into steam, a violently explosive tendency. We thus have an interesting illustration of what might be called the "cycle of volcanic action." Evisceration produces subsidence, which gives rise to lakes in the vicinity. The lakes in their turn cause fresh eruptions, and so on. Thus, to refer to the most recent instance, Bandaisan made Lake Inawashiro, and Lake Inawashiro destroyed Bandaisan. This act of destruction brought into being three new lakes on the opposite side of the mountain. These three lakes (formed in 1888) in all probability caused the explosive outburst on the north-east flank of Azumayama (1892)—a volcano, like Bandaisan, long deemed extinct.

So far as the Japanese coast is concerned, we have already noted the important part played by water in the more violent manifestations of volcanic phenomena. It is not surprising, therefore, that, in this volcanic land, the cones which at present display activity are situated in the broader zones of terrestrial weakness, where these

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approach the sea or any large expanse of water. It may be remarked, from another point of view, that the juxtaposition of the two primal elements goes far towards imparting to the Japanese coast, as well as to the shores of Japanese lakes, a distinctive and unique attractiveness. Nature has no more graceful form to show than that of the well-built cone. Many lands, in the matter of coast scenery, can boast of stern cliffs rising from a rock-bound shore and crowned with verdant stopes; but in few cases can there be added the awesome yet beauteous feature of a volcanic cone, presiding with sound and steam over the intervening woods and waves. Yet this is a scenic effect common to various parts of Japan, especially in south-western Hokkaido. And to the picture there may be added, in many cases, the presence of the forest-girt mountain-spa, recognized from afar by the cloud of vapour rising above the shingle roofs of a few humble huts—such a mountain-spa as that of Eino, high perched upon the sunlit slopes of the Kirishima, ensconced in densest foliage, a vision of delight; or that of Nobori-betsu, whose hot and pungent vapours float unceasingly from a fuming crater into green, primeval woods.

These are some of the legacies, half fierce, half fair, which Volcanic Action has bequeathed to Japan. North, south, east and west within her borders, in highlands and in lowlands, along her beauteous coasts and in her rugged heart, the work of the plutonic past can still be traced, and will be for all time.

NIKKO, THE MECCA OF JAPAN

ONE hundred miles north of the capital city of Japan, in the heart of the mountains of the district of the same name, lies ancient and mysterious Nikko, a village clothed in such exceeding beauty by both nature and art, as to call forth exclamations of admiration even from the least enthusiastic, and enrapture the poet, who may here realize many of his visionary dreams.

One feels constrained to breathe forth an ardent prayer of thanks to the illustrious saint of this hamlet, the Buddhist priest, Shodo Shoin, whose early explorations, and pioneering upon the peaks of Nantaizan, furnished a theme for much of the facinating legendary lore in which Nikko abounds, and through whose religious zeal and appreciation of Nature's grandeur the first Buddhist temples were founded in this spot in 769 A. D., unpretentious Shinto shrines having existed here from the earliest ages.

The history of the birth and life of Shodo Shoin, as written by his disciples, reads like some mythological tale, but he really lived as a monk of the faith of Buddha in the eighth century.

His followers in after ages added other temples, and the culmination of this growth of beauty in Japanese architecture and art was effected in 1617, by Hidetada, son of Ieyasu, the founder of the Tokugawa dynasty, in fulfilling his father's dying request that his last resting place might be at Nikko.

Later, the abbot of Nikko, Jigen Daishi, was interred here, and thirteen succeeding

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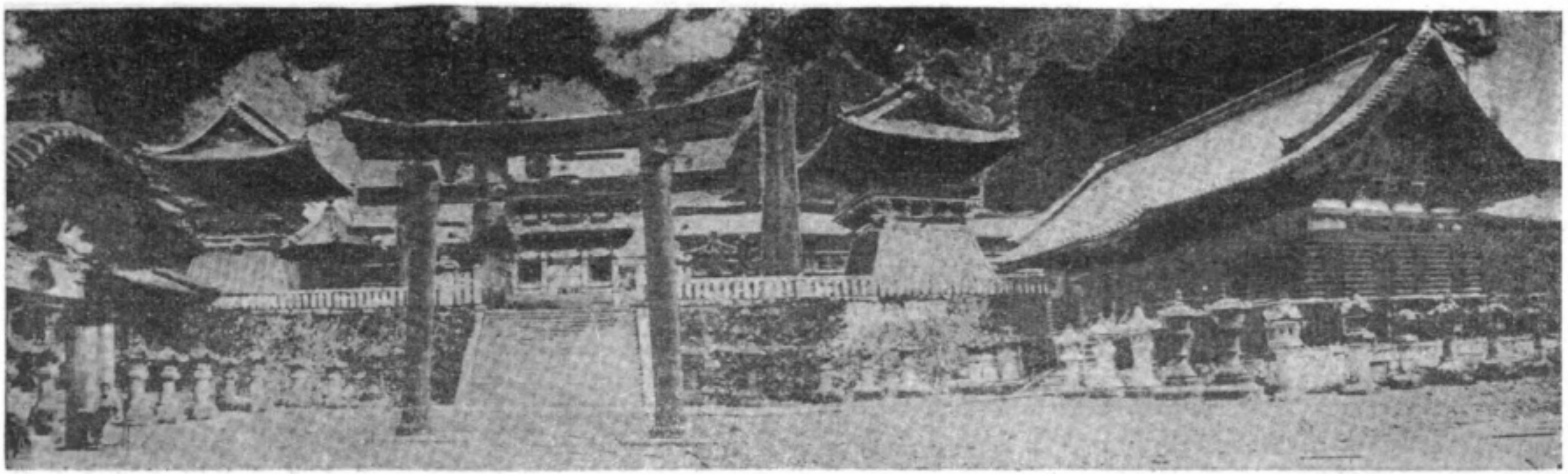

SACRED ENCLOSURE; HOLY FONT AT LEFT, BELL AND DRUM TOWERS IN NEXT COURT AND TREASURE HOUSE AT RIGHT

SACRED BRIDGE, NIKKO

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NIO-MON

abbots all lie in this sacred place, all of whom were princes of the blood, it having become an established order that the abbot of Nikko should be an Imperial prince after that office was filled by the son of the Emperor Go-Mizuno-o.

And finally, in 1634, the mausoleum of Iemitsu, the third Shogun, added another group of beautiful shrines rivaling the gilded glory of the mortuary temples of his famous grandsire.

The sublime in art is inspired by the sublime in nature, and right well may this be seen in the concentration of the purest and highest of Japanese conceptions in the Nikko temples, whose creation took place at the very zenith of power of Japan's greatest artists and artisans; for Nikko is conceded to be one of the most charming places in this Island Empire, and the scenery furnished by its rocky, rushing river, its variety of outline and color in the many mountains, its numberless water-falls and cascades, its quiet recesses, and for miles approaching, its avenue of giant cryptomerias, must indeed have appealed strongly to the highly susceptible and æsthetic, nature-loving Japanese painters and sculptors who fashioned these monumental works of art which have served silently through several centuries to inspire those who worship there to the life beautiful, both in spirit and in truth.

PAGODA, NIKKO

Situated in groves of ancient forest trees, upon hills that rise just within the fork of the *Daiya-gawa* and *Inari-gawa*, whose numberless rivulets, hurrying ceaselessly on to the rushing torrents below, add their merry murmuring song to the solomn chant of priests and pilgrims, these gorgeous Buddhist sanctuaries are preserved in all their original splendor, with the exception that the *Toshogu*, Ieyasu's temple, was stripped of all its Buddhist emblems, for which the simple mirror and cut paper, *gohei*, of the Shinto faith were substituted

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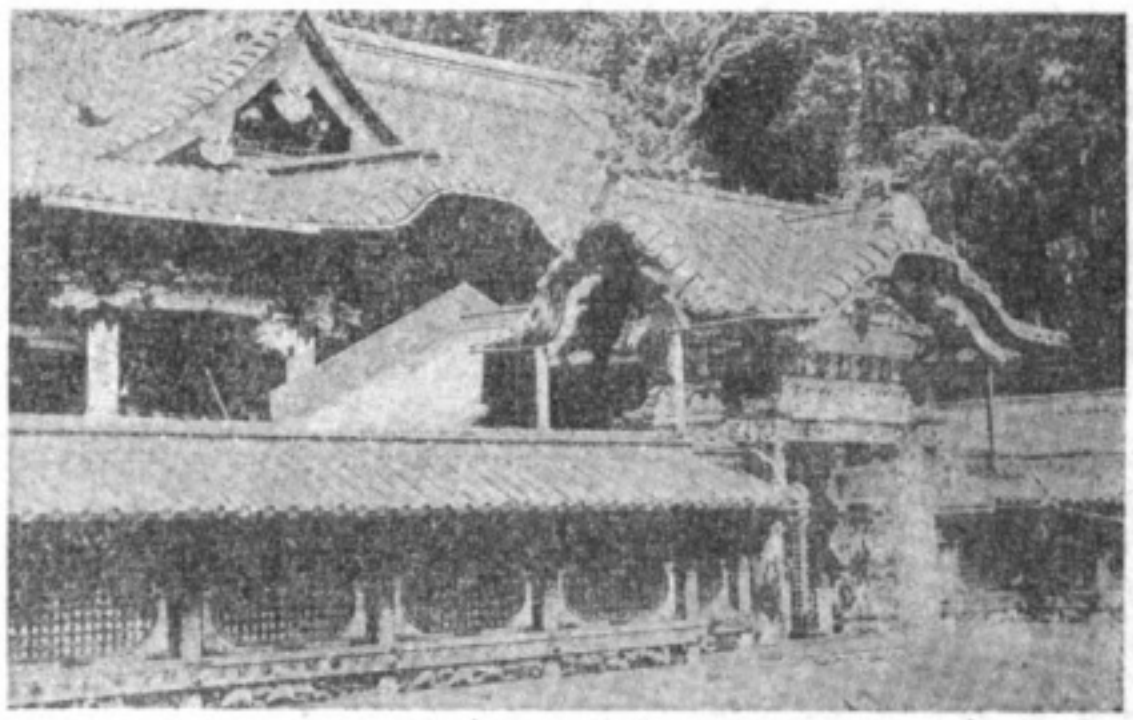
after the Restoration; though its marvellous wall and ceiling decoration is unchanged but for the hallowing of time.



CHINESE GATE TO IEYASU'S MAIN SHRINE

The famous and once greatest *torii* in the land, its huge stone pillars still standing erect indifferent to the centuries that have past since they left their distant quarries in Chikuzen, forms the first lofty portal to the temples and tomb of Ieyasu.

Close beside a graceful pagoda rears its spiral top far above the tall trees whose somber green subdues its brilliant hues in soft caressing shadows.

On beyond in a direct line, each higher upon the hill-side than the preceding one, are the grand gate-ways, sacred enclosures, and accessory structures, belonging to this mausoleum, attained by flights of broad stone steps and balustraded, paved ways bearing the moss of ages.

The first gate, still called *Ni-o-mon*, or "Gate of Two Kings," which gods it once sheltered, is most elaborate in decoration, with carved beams and brackets, and ornate roof of many gables.

Within the court to which it forms the entrance are three sacred treasure houses containing ceremonial utensils, Ieyasu's personal belongings, and art objects; the sacred stable and tree; many dedicatory lanterns and the holy font (a feature of every Buddhist sanctuary), a great granite basin of one immense block of stone, over which a heavy tiled roof on oriental lines is supported by twelve square columns, three at each of the four angles, all of which are highly ornamented. In the centre of this court is another *torii*, of colossal size, made of bronze and embellished with the Tokugawa crest in gold, beyond which another flight of steps leads to another court, protected by a stone fence, constructed in the same manner in which the Japanese build wooden ones, mortised and doweled. Here are the bell

KEGON WATER-FALL

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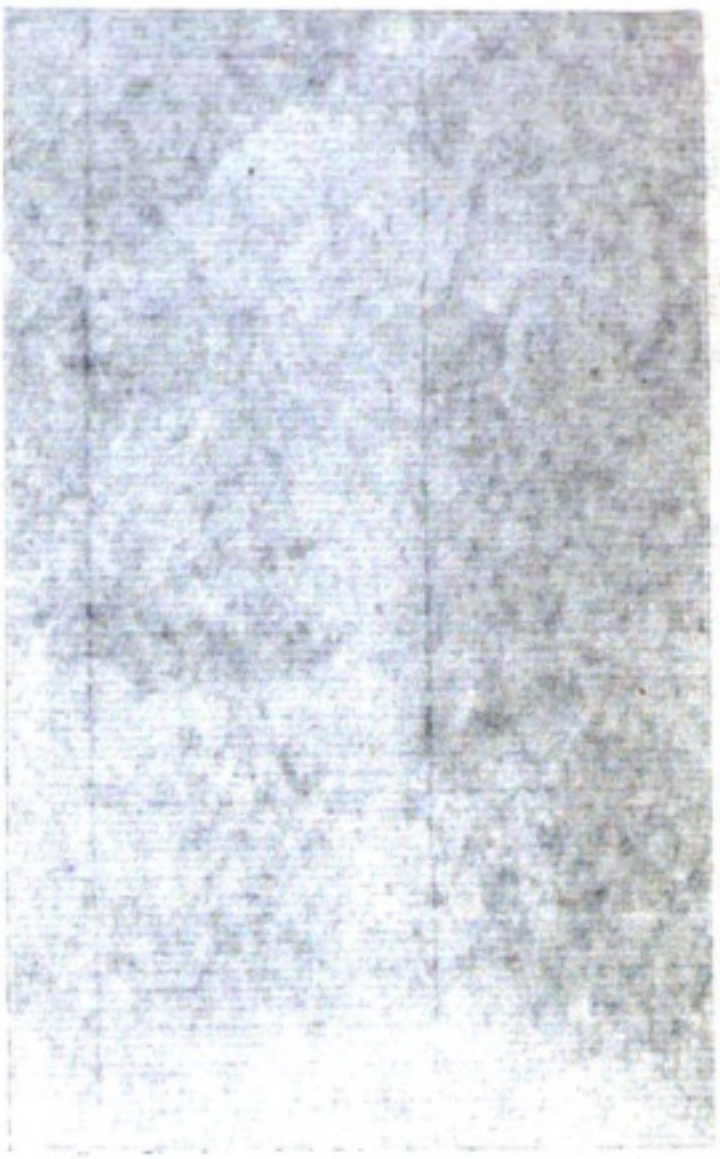

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SACRED TREE AND STABLE

and drum towers, forming a symmetrical pair, highly decorated and most graceful in line and form; several gifts from kings of other countries in the way of bronze lanterns, candelabra, et cetera, and the temple to Ieyasu's patron saint, Yakushi, whose protecting power seems to have preserved its royal splendor, as it still dazzles the eye with all its original gold and glitter.

At the top of the next steps stands that marvel of the carver's art, the *Yomei-mon*, so perfect in every particular, that the artisans trembled lest they make the gods jealous, and fearing to complete so flawless a work, inverted one of the columns.

The fence around this enclosure is also profusely carved, its panels being an intricate, open work design of birds. The surpassing beauty of this gate won for it the popular name of *Higurashi-mon*, or gate at which to spend the whole day.

The court to which it forms the entrance contains a number of interesting buildings; one where the sacred dance was performed, a hall for holy fire, and that in which the palanquins for the spirits of several departed rulers are kept.

The next and last gate is of precious Chinese woods, inlaid in exquisite patterns with dragons, plum and bamboo. This is the entrance to the final court enclosed by an elaborate fence in gilt and colors, called the *tama-gake*. In this stands the main temple, which consists of a number of apartments, the greatest of which is the shrine used for worship, whose pillars and doors are of gold lacquer, and its only simplicity is in its furnishing, consisting only of the Shinto emblems before mentioned.

Adjoining this great hall at either end are smaller rooms, but wonderfully ornate, and at the back is another chamber leading to the inner shrines, closed to the general public. These are of course the most splendid, the richest in color and gold, and the most exquisite in workmanship; the costliest woods, the most lavish display of gold lacquer and precious metal-work make of these secluded and seldom seen sanctums the *piece de resistance* of all Nikko art.

Access to the tomb is had through *Nako-mon*, or Cat gate, at the right of the *Yomeimon*, so named from the carved cat by the famous Hidari Jingoro, just above it, which is said to have been cut entirely with his left hand. It is also said that rats

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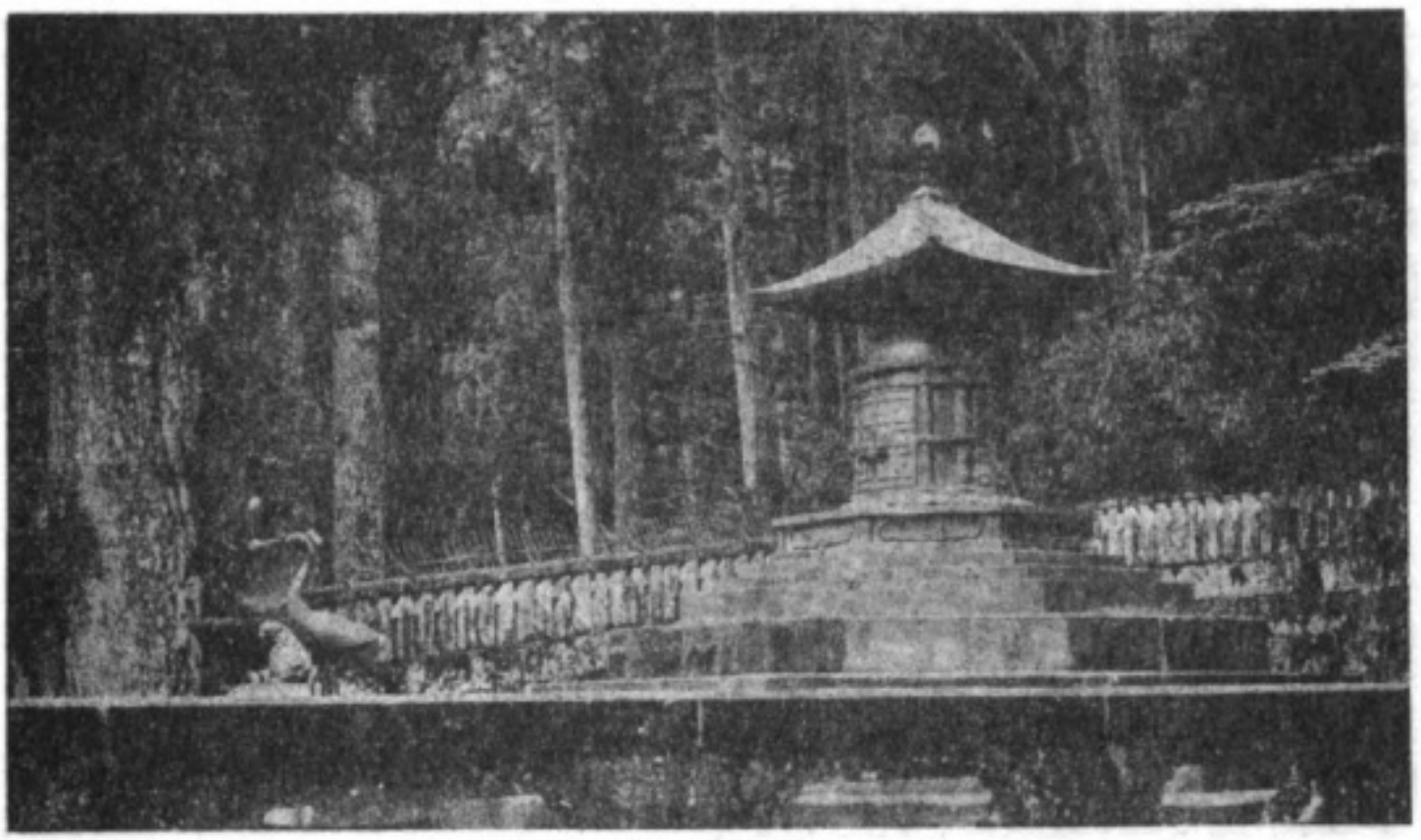

IEYASU'S TOMB

never come to the place, which is attributed to the carved cat.

High upon the hill-side, climbed by many damp and mossy, old and lichen covered stone stairways, sheltered and shaded by forest trees, stands the bronze tomb which contains the funeral tablet, and beneath which lies Ieyasu. It is set upon a massive base of stone, and surrounded at a distance of some fifteen feet by a heavy stone balustrade to which there are huge bronze gates, of one solid casting.

Just in front of the tomb is a minor shrine used only occasionally, and this, like the others, is approached through a *torii*, so that the Shinto symbol is evident throughout all this Buddhistic atmosphere.

On November fifteen the sacred *yudachi* or hot water ceremony is performed before this shrine for which three large bronze kettles are provided. It is an ancient Shinto rite which was once used as a means of determining the guilt or innocence of accused criminals.

The shrine, temples and tomb of the third Shogun, Iemitsu, are not far distant, and the first gate to these is the usual *Ni-o-mon*, in which the two images of the Dêva Kings removed from the corresponding gate at Ieyasu's temple are ensconced. Next comes the *Niten-mon*, following which rise three flights of stone steps surmounted by *Yasha-mon*, Demon gate, admitting one to the sacred court, where are the main temple, towers, et cetera, much the same as those already described, and though perhaps less gorgeous, are most impressive, the place of worship containing all the original Buddhist emblems, sutras, bells and baldechin, the latter embroidered in gold.

All the gates, fencings and structures belonging to this group are profusely decorated with gilt Tokugawa crests, and rich in carvings and lacquers, and like Ieyasu's must be carefully studied and revisited many times before more than a confused idea of the dazzling whole may be had.

Various other important Shinto and Buddhist temples, monasteries and the like, present a brilliant and facinating picture as one returns to the village proper.

The Daiya River is spanned by two bridges at the upper end of Hachiishi; the Sacred Bridge, originally built in 1638 to mark the place as that at which Shodo Shoin first crossed the stream, as the story

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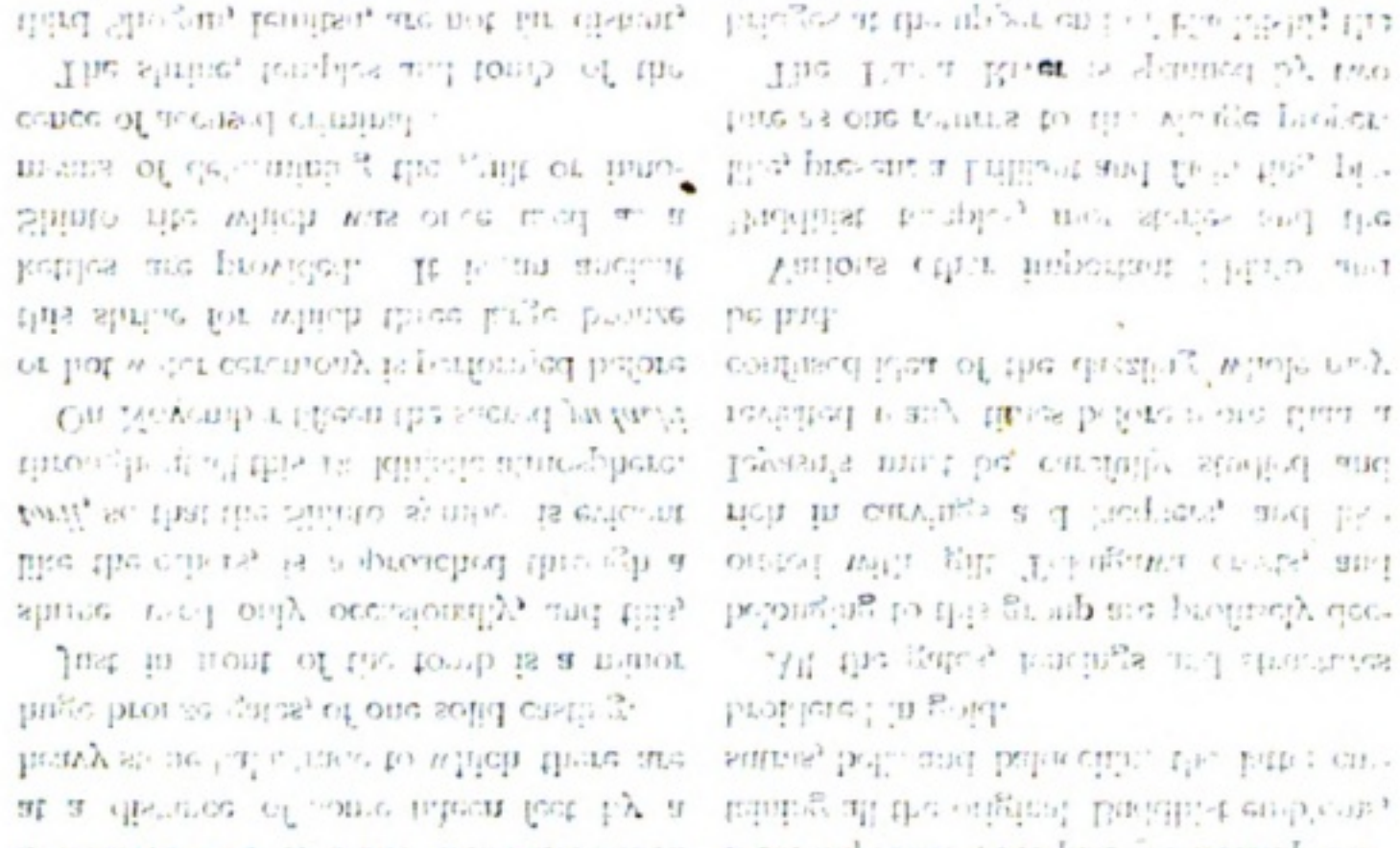

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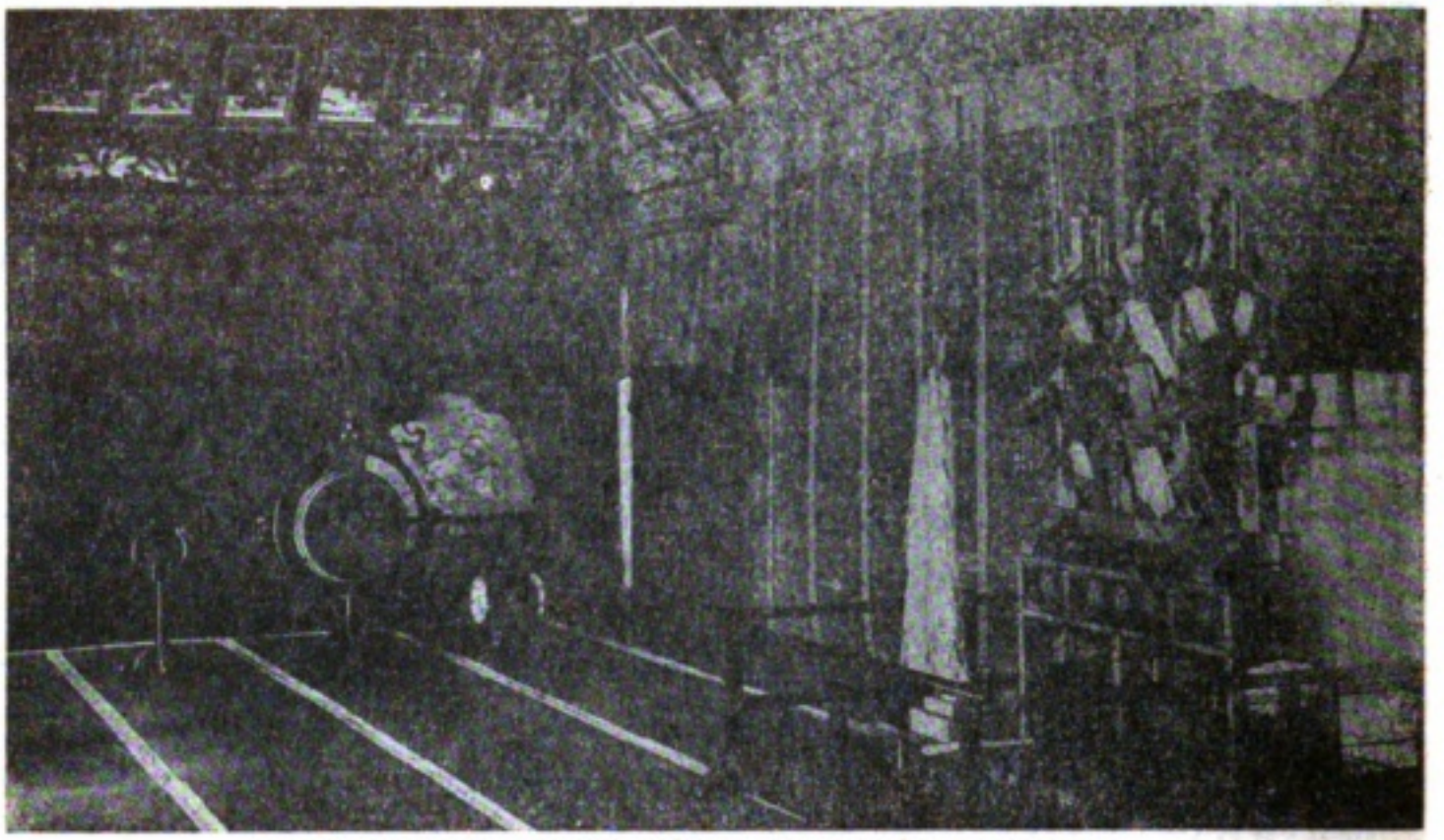

INTERIOR OF TOSHOGU TEMPLE, IEYASU'S MAUSOLEUM

goes, by means of two immense red and blue serpents thrown across for him by some heavenly being, all disappearing after his safe arrival upon the bank where he had observed them. This bridge is of the very rounding type seen so often in Japan, and is of shining red and black lacquer, its railings ornamented with metal trimmings, and is supported by massive pillars and beams of granite, similar to torii.

It has been destroyed by floods more than once, but is always restored after the same style, and is still known to the natives as "The Serpents Bridge."

In olden days, only the Shogun might pass over it, except on days of the holy festivals, when pilgrims, thousands of whom trudge their way to these sacred mountains every summer, were granted the privilege; now only the Emperor treads its consecrated arch at the time he visits this shrine, and on the occasion of General Grant's visit to Japan, as a mark of the very highest respect, the Emperor invited him to cross upon it also, but Grant's regard for the religious views of those to whom it might have seemed a sacrilege, modestly declined this Imperial favor.

An ordinary bridge a short distance from this one accommodates the traffic between the two villages, and the many daily pilgrims and tourists to these shrines.

A peculiar Nikko monument is the *Sorinto*, which stands in the Mangwanji temple enclosure not far from the bridges, to which a rising, winding way, stet of stones and steps bordered by stately cryptomerias, leads. It is a round shaft about forty feet in height, held erect by four beams penetrating it at right angles near the base and joining four smaller bracing shafts; all are of blackened copper except the base, which is of stone. The main shaft is ornamented at the top with seven flower shaped pieces, two of which are inverted, to the petals of which small bells are attached; below this on four sides are Tokugawa crests. It is supposed to divert evil, and was erected in 1643 for that purpose.

Two sacred festivals are held annually, in the most important of which the Shogun used to take part in person, as a mark of respect to the spirit of the founder of the dynasty, and was attended by a thousand followers. This festival occurs on the first of June and is still remarkable for the variety of ancient costumes worn in

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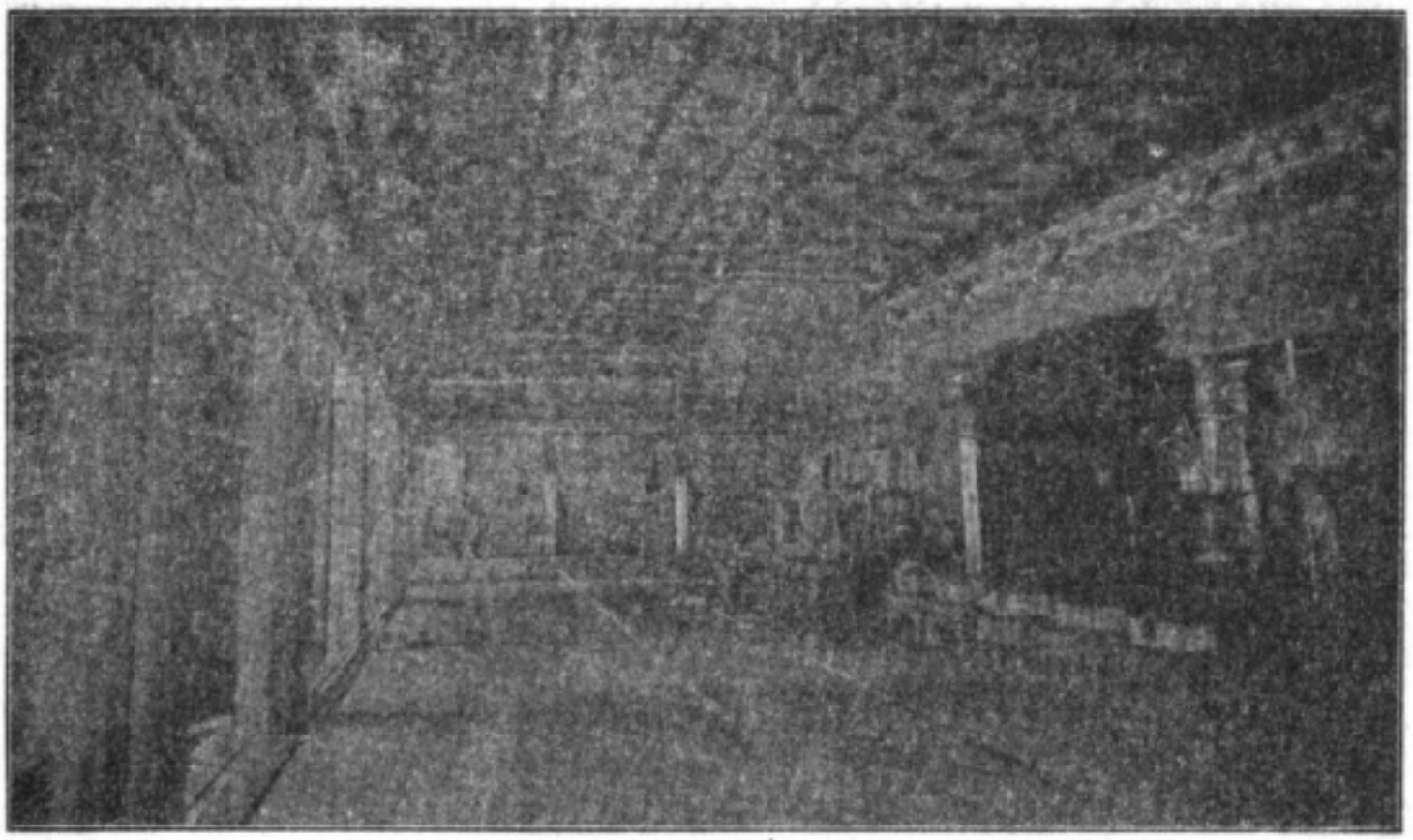

INTERIOR IEMITSU'S TEMPLE

the procession in which all the villagers appear. The other ceremonial takes place September seventeen.

Among the many other interesting features of this seemingly enchanted place, *Gammanga-fuchi* possesses charms for the curious and lovers of antiquity and natural beauty alike. Rising from the rapids of the river just above the village, a precipitous rock presents a face upon which the word *Hamman* is engraved in Sanskrit characters; this is attributed to some miraculous hand, as the position is apparently so inaccessable.

Near by, along the river bank, runs what appears to be an interminable row of Buddhas, their stony visages much changed by time, some divested of all countenance, others beaten, broken and beheaded; and many are missing from their pedestals of purity and gone in search of further fame, the most notable instance of which may be remarked in the greatest of these, which the flood of 1902 carried uninjured as far as Imaichi, where it sits in silent satisfaction in the increased veneration with which it is now regarded.

The road on the opposite side leads to beautiful Lake Chuzenji, at the foot of Nantaizan, some eight miles from Nikko, and a day's delightful excursion through a rugged mountainous country of inspiring scenery. En route, the famous Kegon waterfall, plunging into the pit of an old crater from a height of two hundred fifty feet, may also be visited, and many grand views of the gorge enjoyed. In quite the opposite direction, Kiri-furi, another beautiful falls may be reached in little more than an hour.

The streets of the two villages which constitute Nikko, are lined with small shops which cater mostly to tourist trade, and curio dealers abound. Every Japanese resort has its special product, *meibutsu*, but Nikko has two; one, which appeals most to natives, is a confection of beans, called *yokan*, and the other, much favored by foreigners, is peppermint creams, a kind not made elsewhere in Japan. Nikko is also known for furs. Being two thousand feet above the sea, and with such varied attractions and peculiar charm, Nikko is a popular summering place. H.I.H. the Crown Prince has a palace here, and two of the Imperial Princesses reside at the Choyu-kwan during the summer season. "He who has not seen Nikko, can not exclaim 'most superb!' (*kekko*)."

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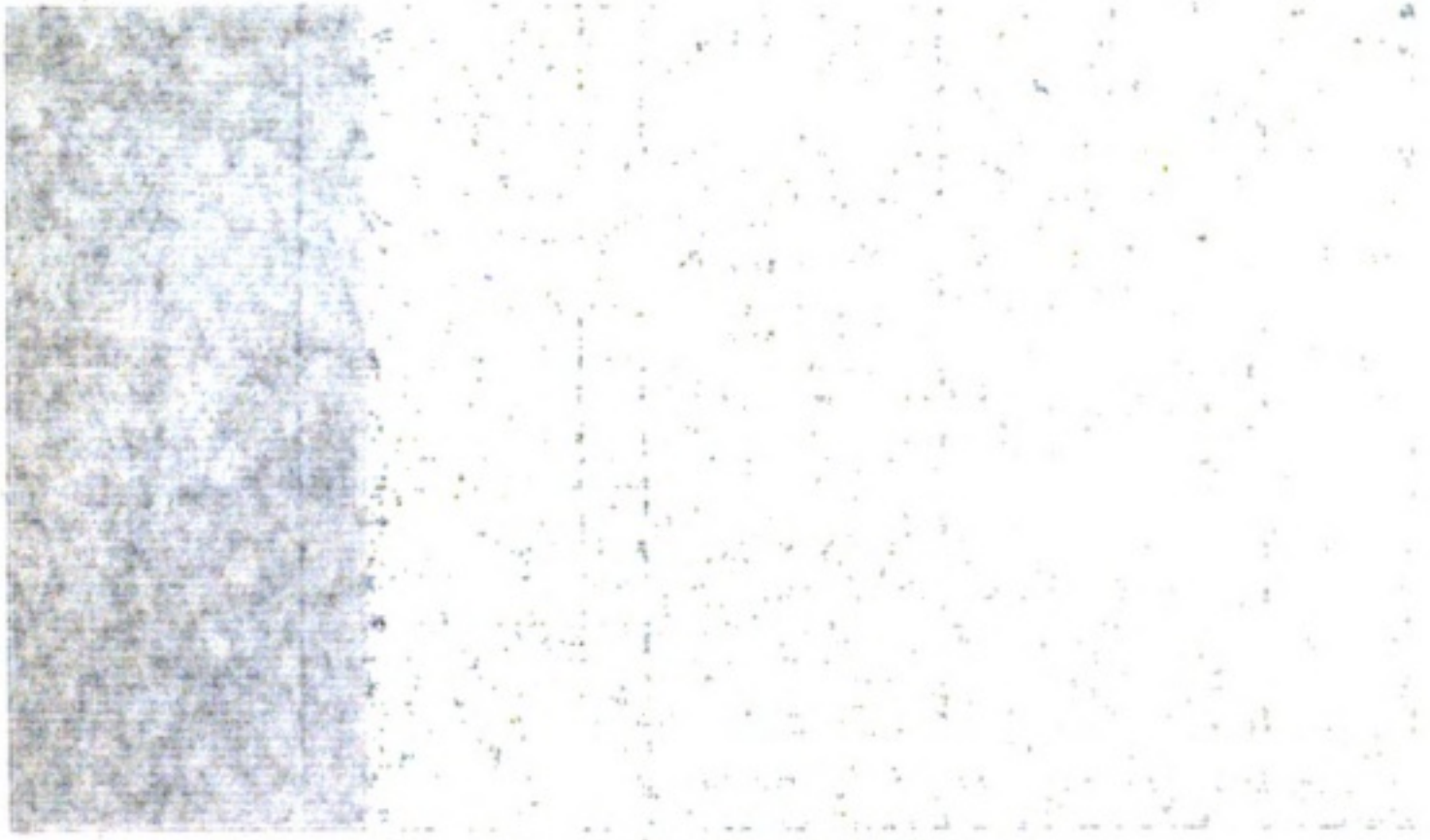

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THE FORTY-SEVEN RONIN

DURING the days of the Tokugawa Shogunate, when the actual power of government was held by the military authorities at Yedo, and the Mikado at Kyoto was ruler in name only, it was the custom for the Shogunate to make presents of considerable value, both in gold and various articles, to the Imperial Court, as a New Year's greeting, at the same time expressing the compliments of the season.

Envoys were soon afterwards sent by the Emperor to the Shogun with polite messages of thanks and appreciation. These envoys were received with formal state ceremony, and much attention was paid to the etiquette of the occasion, and the court nobles appointed for the purpose of receiving and entertaining the Emperor's emissaries must be well trained in all the duties appertaining thereto.

It so happened that during the reign of Higashiyama Tenno, one Kira Kozukenosuké Yoshinaka (whom we shall designate by his family name, Kira) had long occupied the position of court chamberlain by reason of his ancient and distinguished lineage, he being a descendant from the line of Ashikaga Shoguns whose grandsire was no less a person than the Emperor Seiwa. Kira's yearly pension was not large, but his rank and position were above that of the *daimyo*, and he had been in the Shogun's Court nearly half a century, already having passed his three score years. This long service had made him the highest authority on court customs, and his favor was eagerly sought by those entering upon new and strange duties, in the performance of which they must receive instruction from him.

In character, Kira was not to be esteemed; a craven, crouching to his official superiors, and arrogant in the extreme toward those beneath him in rank, from whom he demanded handsome gifts in return for his favor, the withholding of which could easily prove fatal to their interests, and this power he had long turned to his financial advantage.

This had become so well known, the requirement of monetary gifts was complied with almost as a regulation belonging to the office, and none had dared to neglect so important a requisite to the successful performance of his official duties.

But when Aasano Takuminokami, Lord of Akao, aristocrat and man of high integrity, and another noble, Kamei by name, were appointed to receive the representatives from the Mikado in 1701, they made formal calls upon the chamberlain, politely requesting his good graces, but with no thought of offering a bribe for what they desired to receive, and the chief councilors had been so tactless and miserly as to advise that there was no necessity for a valuable gift, the services of Kira being strictly official.

Kira was thus exasperated and antagonized by this lack of attention and the accustomed payment for his approval, and resolved that Asano and Kamei should pay dearly for it.

During their daily visits to receive his instructions, they suffered the greatest humiliation from Kira's insulting remarks and were subjected to all manner of ridicule, and much laughed at for their blunders, which Kira purposely refrained from correcting.

Both restrained themselves from resenting this behavior, until finally it became unbearable to Kamei, who unbosomed himself to his councilor of his intention to kill Kira the following day for his insolence and abuse; whereupon, his confidential

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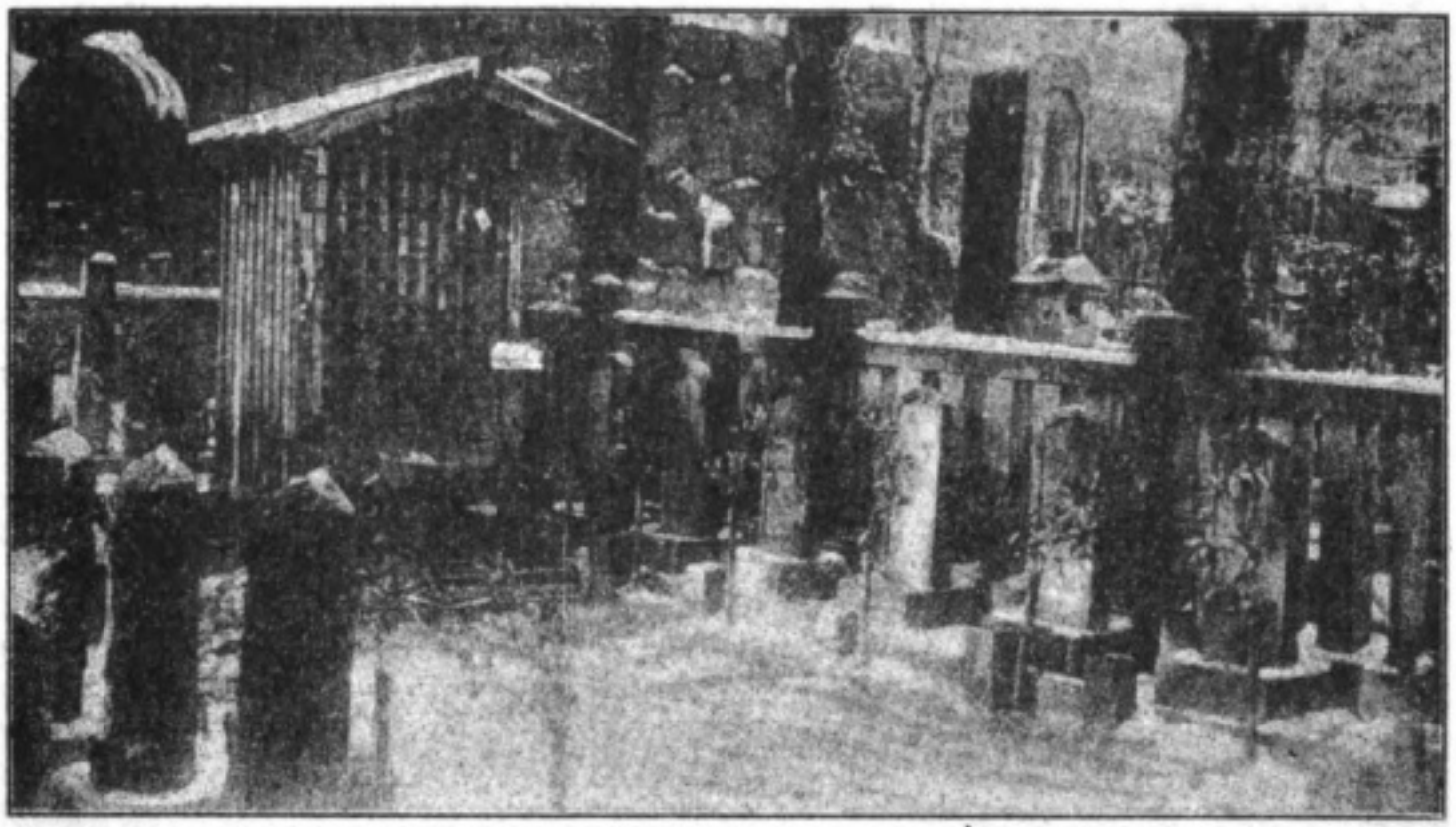

GRAVES OF THE FORTY-SEVEN RONIN, OISHI'S ENSHRINED

adviser, anxious to avoid the ruin of his master's house, conceived a plan to avert the threatening danger, by secretly taking the gift of silver neglected in the beginning, which would serve to change Kira's offensive attitude; and he was not mistaken, for after conciliating him in such a way, his master was greeted on the 'morrow with smiles and apologies for past affronts, and his anger was somewhat appeased. But poor Asano fared even worse than before, now that he alone had failed to render the accustomed dues; however, he endured it all for the sake of faithfully serving the Shogun, feeling it would all be ended upon the departure of the envoys.

They arrived in Yedo on the eleventh day of March, and three days later the Shogun, Tsunayoshi, made his formal reply to the Imperial message, this being the climax of the great occasion, and more important than all that had gone before, and for which the most auspicious day, according to the old calendar, had been chosen. But Kira had waited for this opportunity, determined to publicly humiliate Asano, who had maintained an air of such supreme indifference to his oft repeated insults, that this but further enraged the lord chamberlain.

Before the many *daimyo* of the realm, and officials of the Shogun's court, Kira now held up Asano for ridicule, declaring him too boorish to learn the duties of his office and that he was utterly unfit to appear at court on any occasion, least of all on one so important. This indeed proved the 'last straw'; Asano's hand was upon his dagger, and hesitating no longer because of court restraints he made a quick thrust but inflicted only a slight wound in Kira's head, and a second one without success, whereupon he was seized by one Hatamoto and firmly held, while the cowardly Kira fled.

Asano was at once taken in charge, disarmed and confined in the palace, the penalty against such an offense being death and the confiscation of estates, which meant the ruin of his family and retainers.

The Shogun, greatly incensed at such conduct almost in his very presence, and upon so important an occasion, ordered an immediate council to pronounce Asano's sentence, which of course was *hara kiri* (suicide by disemboweling) and to be enacted upon the following day, in the presence of two officials from the Shogun's government.

Asano was now a condemned state crimi-

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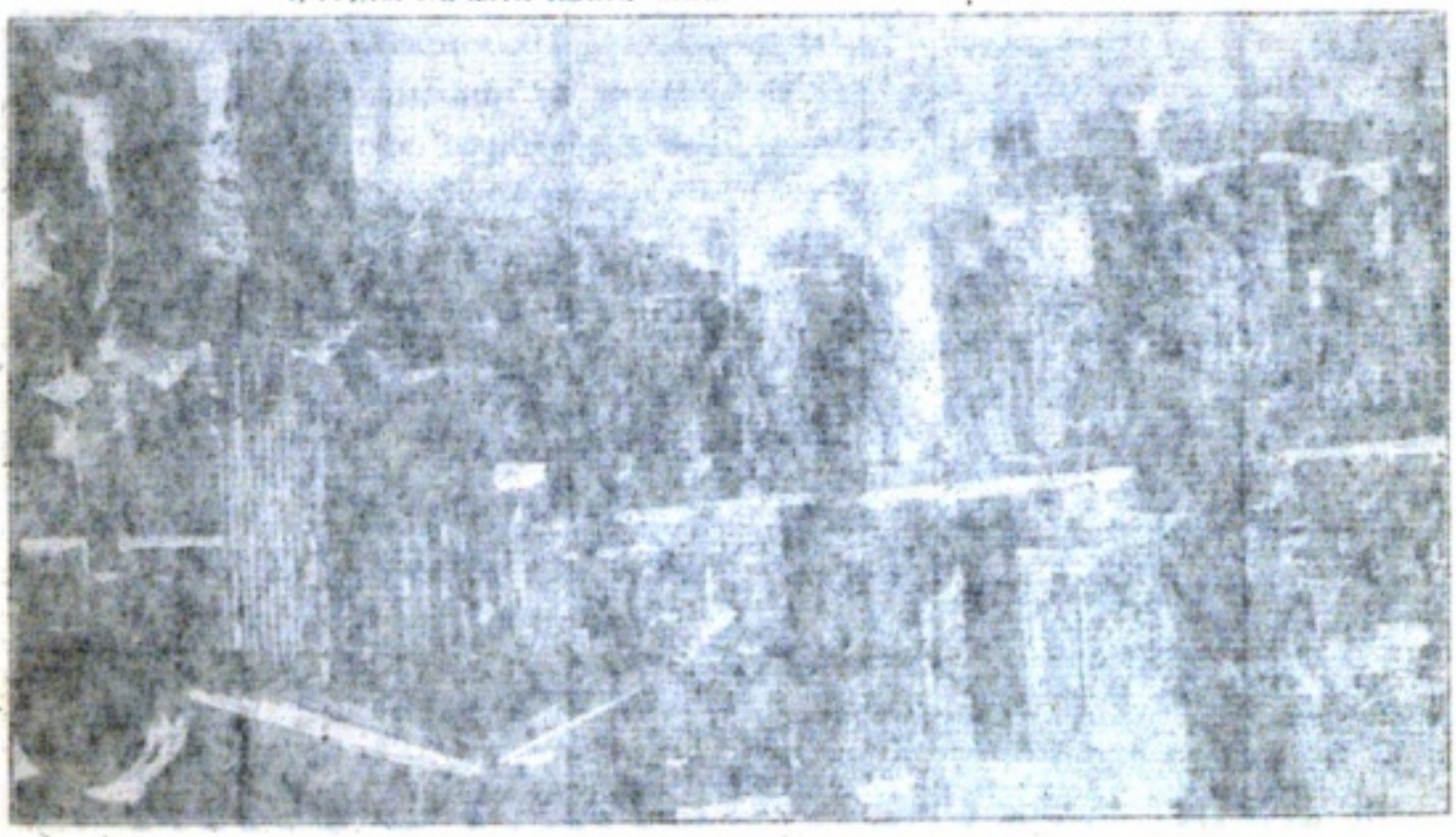

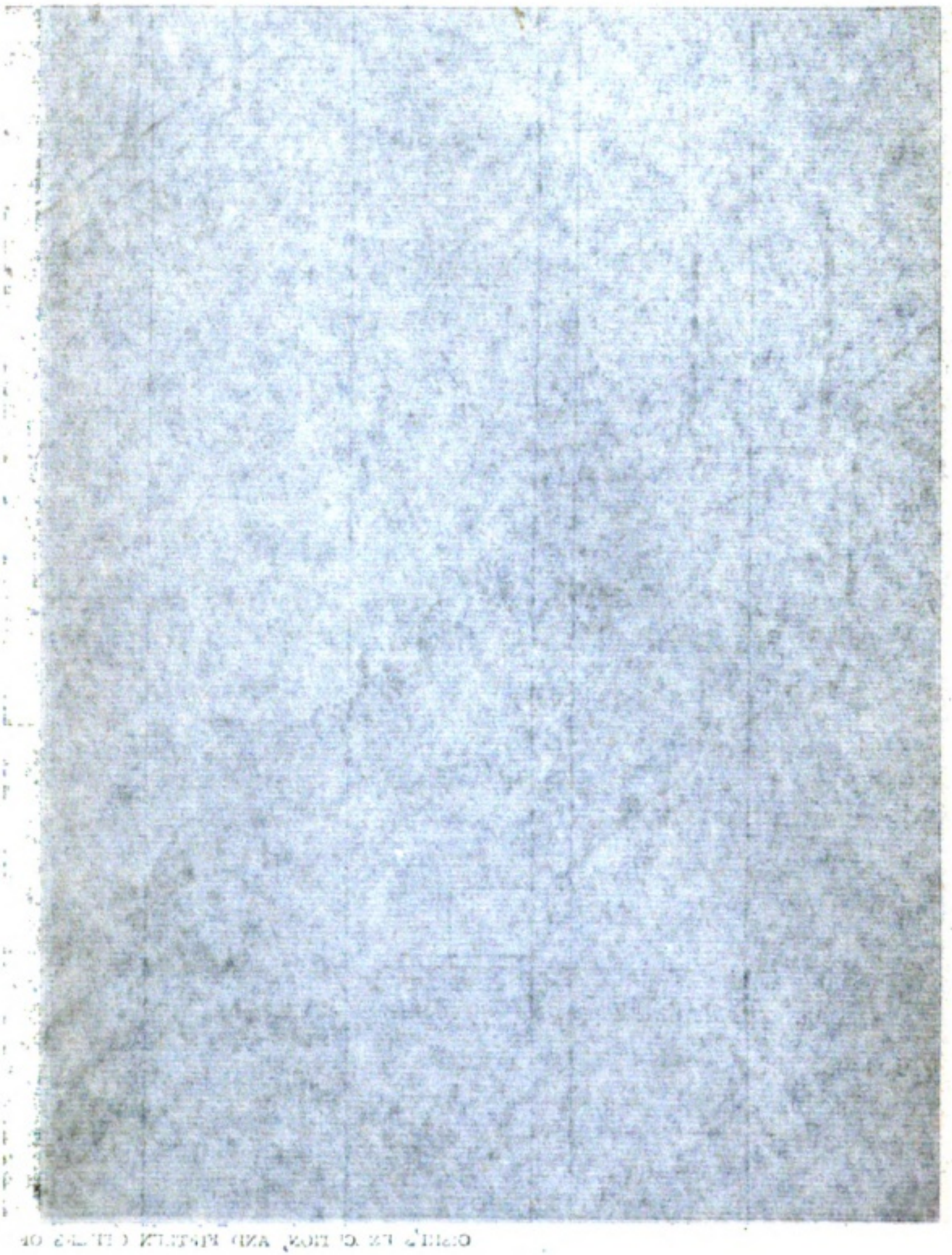

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nal held in the mansion of Daimyo Tamura, but no question had been raised as to the provocation for his behavior; and Kira, a great favorite with the Shogun, was asked for no explanation.

Asano went to his death, and when the news of it reached his castle, Oishi Yoshio, the *karo* then in charge, quickly assembled his *samurai* together, some three hundred in number, and wild excitement reigned. Eventually two factions sprang into existence; one for vengeance and the sword,

OISHI'S EXECUTION, AND FIFTEEN OTHERS OF

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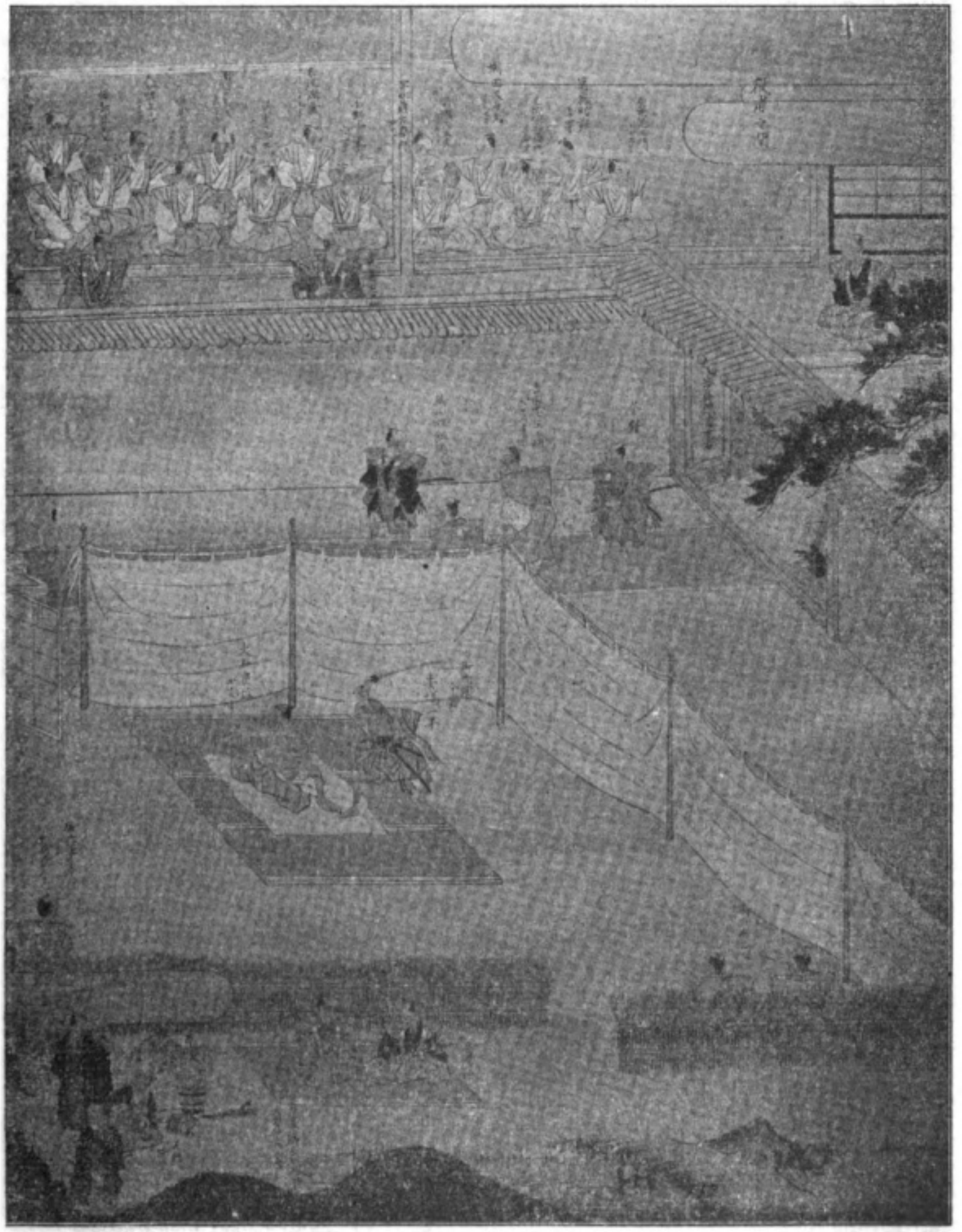
the other for yielding to the law calmly and without resistance, hoping, perhaps, through that course to make possible hereditary succession, and the saving of the castle ; the radical faction standing for demands and holding the castle, fighting to the death rather than yield their ground. Oishi stood firm as leader of the latter, and Ono Kurobei, another *karo*, was at the head of the moderates, who in reality were not willing to sacrifice their lives, and hence were following the line of easiest



THE FORTY-SEVEN, ABOUT TO MEET THE SAME FATE

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GRAVES OF THE FORTY-SEVEN RONIN

resistance, in which direction lay the chance of escape, and their number gradually gained a majority, and Oishi's followers dwindled to as few as sixty-one. But these were loyal of heart and faithful of purpose, with no thought but to avenge their master's death, and to which they pledged themselves in solemn compact.

Now too few in number to hold the castle, they accepted the plan advanced by Oishi that they should proceed in the usual way, to ask for a succession, foreseeing, of course, that it would not be granted by the Government, after which they would at least be free to seek revenge against their master's enemy, Kira.

The Government's representative arrived to take over the castle, and the gold which was hoarded in the godown was brought forth, but none knew that sufficient for his future plans had been kept aside by Oishi, who now seemingly forgetful of all his recent ravings for vengeance, betook himself quietly off to Kyoto with his family. The various conspirators dispersed in different directions, becoming *ronin*, or wanderers, since they had lost their lord, and refused to attach themselves to another master.

In the meantime Kira dwelt in fear and trembling, surrounding himself with a body guard supplied by his father-in-law, and sent spies to Kyoto to keep him informed of Oishi's movements, for him he feared most.

Oishi soon fell into bad company and bad habits, apparently abandoning himself to a dissolute life. He neglected his wife, and then divorced her, sending with her their children except his oldest son, a boy of sixteen, and put in her place a *geisha* from some public house; he even suffered himself to be found drunk in the street, to be kicked and spat upon as a most unworthy wretch. All this was glad news to Kira, who, when the high champion of Asano's house debauched and forgot his lord so quickly, had nothing more to fear, and soon sent off his guards who proved more expensive than his close hand enjoyed.

Attention being centred upon the disreputable and dastardly doings of Oishi in Kyoto, one by one had his comrades, changed in name and vocation, come unnoticed to Tokyo, several of whom had established themselves as tradesmen in the neighborhood of Kira's mansion, and on one pretext or another, had found access to his premises and acquainted themselves

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SHRINE OF OISHI'S SON, AND GRAVES OF THE FORTY-SEVEN

not only with the dwelling and all its various apartments, but learned to know the valiant and the knaves among his retainers.

Thus they but waited the coming of their leader, who had now so thoroughly deceived friend and foe alike as to his intentions, that he could easily leave Kyoto without exciting the least suspicion.

On the night of the fourteenth of December, 1702, all the members of the party, now numbering but forty-seven, were met together in Tokyo, and their hour of vengeance was drawing nigh.

It was cold and snowy, and by two o'clock not even a belated straggler was to be seen abroad, and no warning of his approaching doom reached the now unsuspecting Kira, whose watchfulness had relaxed all too soon for his safety.

No precaution necessary to the successful carrying out of the carefully laid plot had been neglected by the *ronin*. During their days of waiting they had not been idle, and preparations for the hour which had now arrived had been well, but secretly made; all were provided with crude, yet effective armour, over which they wore ordinary cloaks, and upon their sleeves each bore a white symbol, in reality his name and his late master's, that he might be easily distinguished by his fellows.

Archers were stationed upon the wall in all directions, that messengers could not be dispatched or aid; and all being in readiness, the neighbors were advised not to take alarm, as no harm would be done to them, and none feeling friendly toward Kira, no impediment was offered to Oishi's work. He had given strick orders that no helpless women nor aged persons should be touched.

They approached Kira's house in two parties, from front and back. Oishi with the foremost party succeeded in entering the court and overpowering the keepers of the lodge; Oishi, the younger, and his company entered at the rear, and soon all was wild commotion. Though many fled, there were skilled swordsmen employed by Kira who fought well and bravely, but in their hearts was not that burning, mad desire for revenge that spurred Oishi and his men to victory. When Kira's men were vanquished, the stillness of death reigned in the spacious mansion. Kira had not been discovered, and a half fear that he had escaped them filled the hearts of the Forty-seven.

Day was dawning, their searching had been vain, must they thus lose their

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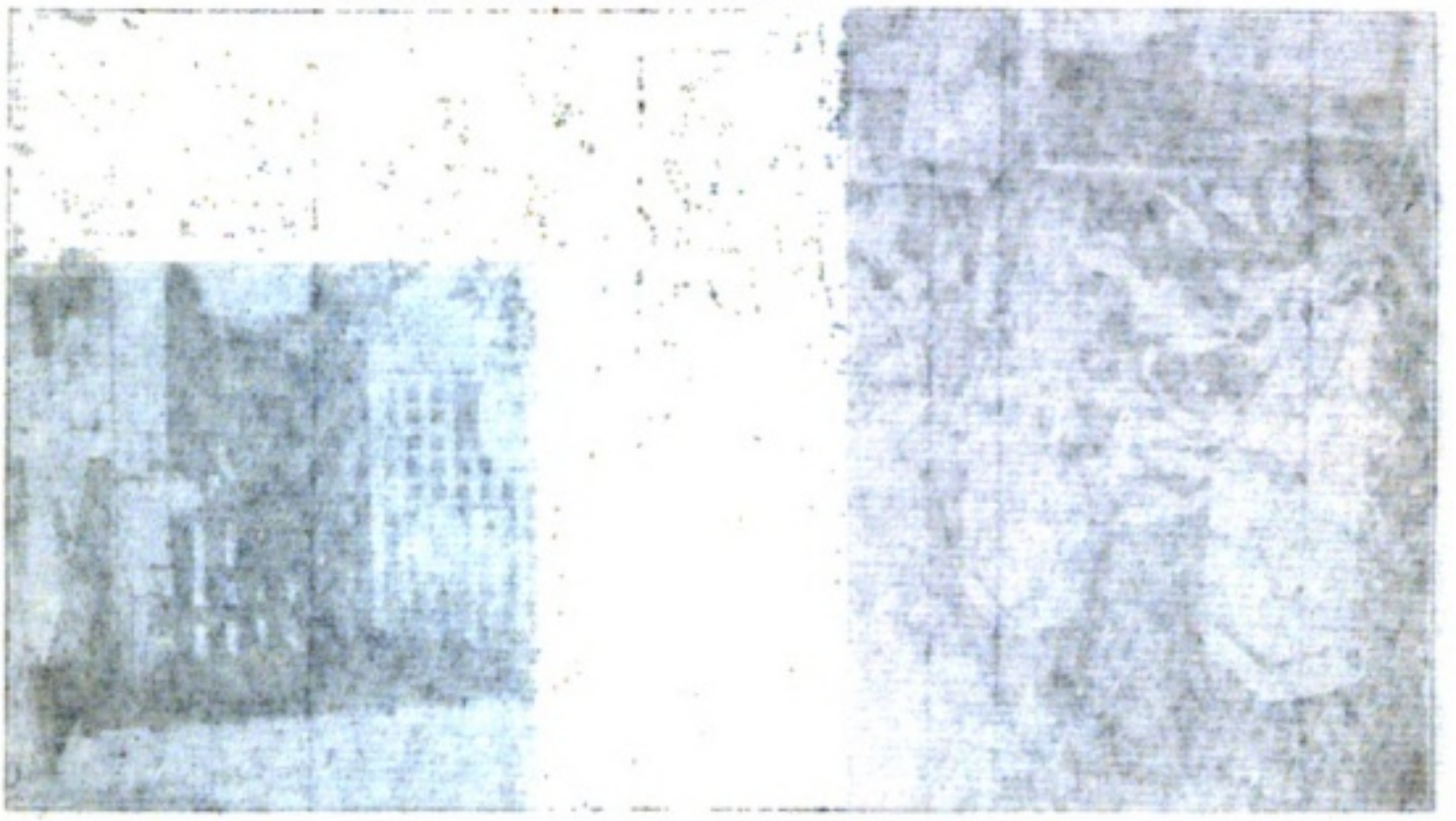

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WHERE KIRA'S MANSION ONCE STOOD

quarry? Once more and still again they looked; they could not leave unsatisfied. A creeping sound! they rushed in its direction, and a *samurai* gave battle; but he fell, and close behind him stood Kira, his white hair marking him their victim. They spoke to him, but he answered not a word. At a signal they gathered quickly around, and Oishi ordered a lantern by whose light he sought and found the scar that bore testimony of the wound his master had inflicted on that fatal day.

He addressed Kira with the respect his rank deserved, announcing the Forty-seven as the avengers of their master's death, and offered him the choice of honorable death by *hara kiri*, but Kira only stood in stony stillness, until at last Oishi, seeing there was no alternative, struck off his head, and placing the point of his dagger to the throat of his victim, as was the custom in feudal days when a *samurai* had slain his enemy, the Forty-seven proceeded grimly to the Buddhist temple of Sengakuji, in Takanawa, carrying Kira's head to place as an offering before Asano's tomb, where they went through the rites of reporting the deed just accomplished. Pronouncing their names in a loud voice, they each lighted incense, and the priests of the temple were brought to read prayers, and a petition was made to them by Oishi for burial there after they should commit *hara kiri*, for that was the penalty they knew they must pay.

One of their number had been sent with messages to Asano's family relatives, to apprise them of the news. The others calmly waited orders from the Government, which shortly placed them, in four parties, as honorable prisoners in the palaces of four *daimyo*, where they were confined until February four, upon which day they committed *hara kiri* according to the law of the land, though public sympathy had earnestly sought to free them. They met death nobly and without fear.

In the temple are preserved relics of their deed, consisting of old bits of arms and armor, rags of their clothing, and several documents, in which their intention was set forth, and the receipt which was given to the priests for Kira's head, which had been returned to his family.

The Forty-seven lie near their master's tomb, and their graves are ever green with offerings from those who admire their true and faithful loyalty and more than one unfortunate has chosen this spot to dispatch himself in true Japanese fashion.

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RED CROSS SOCIETY'S HOSPITAL, TOKYO

THE RED CROSS SOCIETY OF JAPAN

THE origin of this society dates from the Satsuma rebellion in 1877. It was organized by the late Count Tsunetami Sano, Member of the Senate, and Mr. Tsuneshi Ogiu, both men who were endowed with strong benevolent and humane feelings, and at the sight of the slain and wounded were moved to bring succor to the helpless suffering. They induced others of the aristocracy, who shared the same sentiment of charitableness and sympathy for the wounded, to join them, and in consequence, an association called the Hakuaisha was formed, with Count Sano as president, and Mr. Ogiu as vice-president. In May of the same year, they obtained permission from the commander-in-chief to go to the front for the relief of the wounded. They accomplished a great deal and were much appreciated for the vast amount of good they did, but were much hampered for lack of funds. The association consisted of only thirty members at that time, and it was only by indomitable courage and energy that they accomplished the great work they had in hand. At the conclusion of the rebellion, it became evident that the temporary enterprise should be further established into a lasting organization for the benefit of humanity; consequently, in 1878, it was decided to fully equip the society into a permanent and efficient force for the relief of sick and wounded on the field of battle. Sufficient funds and materials were gathered to relieve 1,000 patients, covering a period of five months. In 1886 at the Geneva Convention, where Japan was represented, the name was changed from Hakuaisha, to that of Nippon Sekijujisha (Red Cross Society of Japan), and in May of the following year, it was entered among the International Red Cross Societies. Just previous to this, the members numbered six hundred, but after this great event the number increased immediately to two thousand. Later, a programme for the enlargement of its work and further facilities was made on a much larger scale. Unfortunately, when only half accomplished, the Chinese-Japanese war of 1894-5 broke out, which forced the Society into immediate action for the relief of the wounded. They

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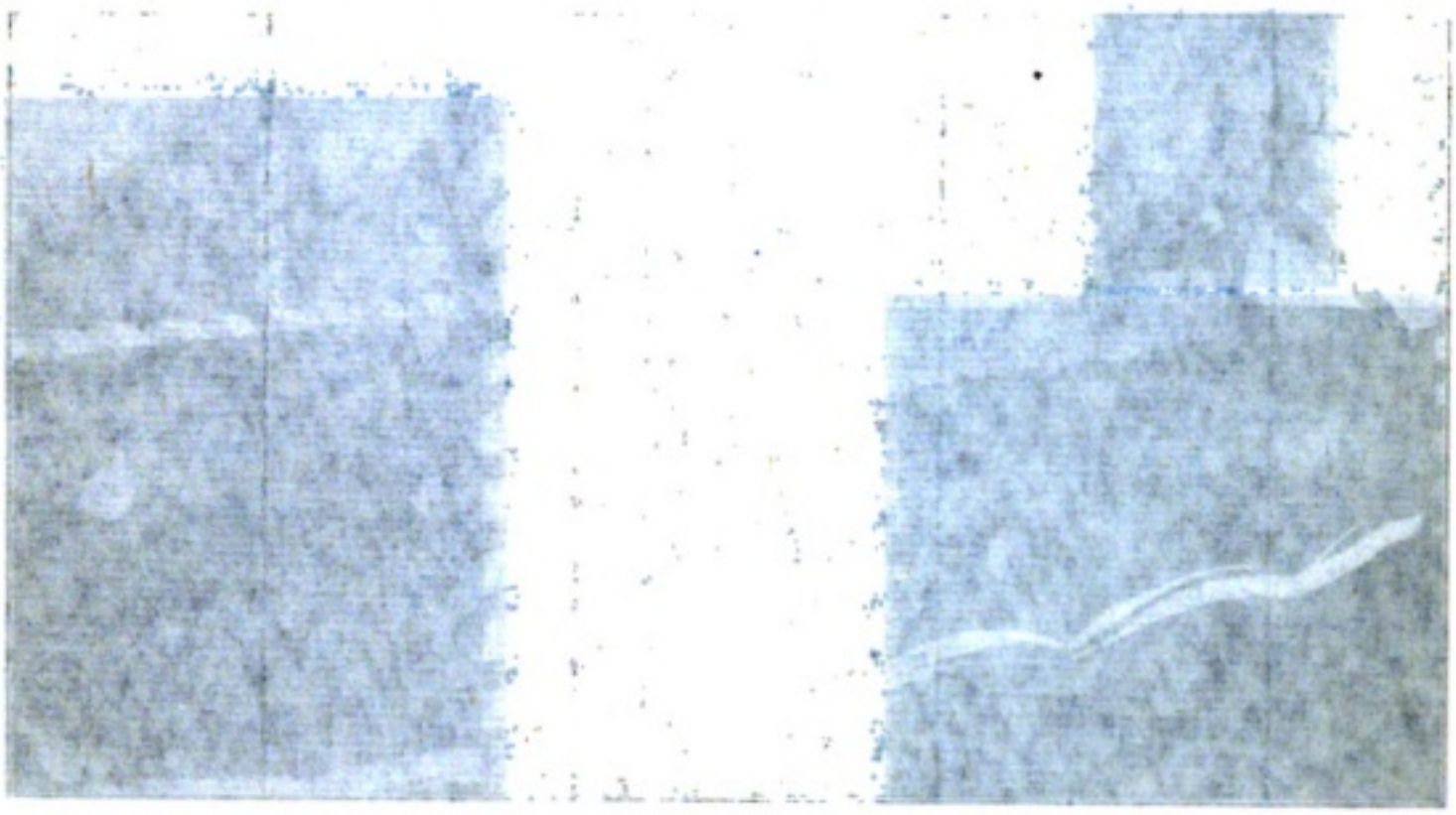

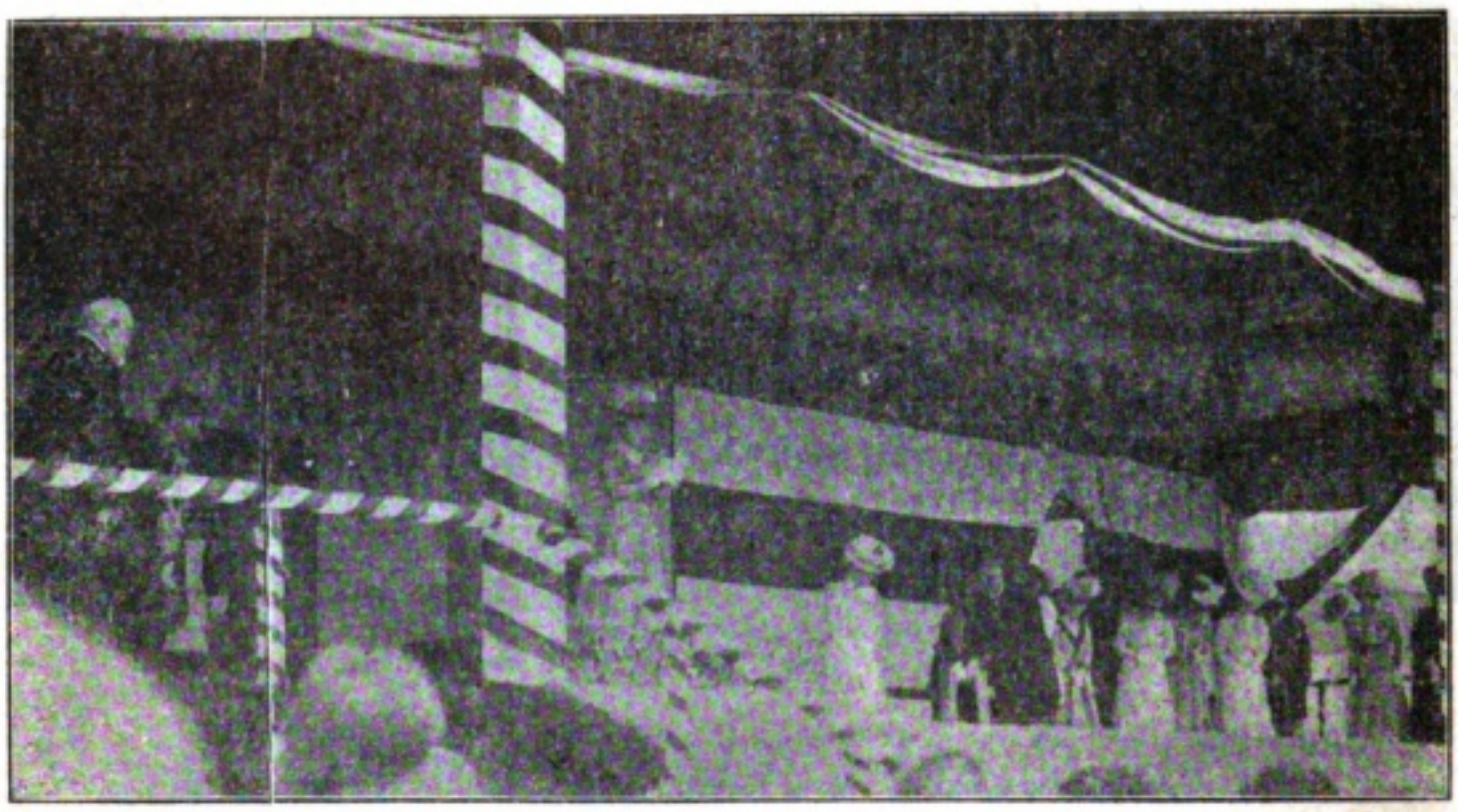

HER IMPERIAL MAJESTY, THE EMPRESS, ADDRESSING THE RED CROSS SOCIETY'S ANNUAL MEETING

putting 1,554 persons in the field to help nurse the fallen at an expense of 460,000 *yen*, caring for 101,400 sick and wounded on both sides. After the war and with this splendid record of succor, the general public became aware of its immense value, and many availed themselves of the Society's offer to enroll all those who wished to enter and help the good cause.

The Imperial Family is warmly interested in the Society, the Empress attending in person the yearly meetings, and this year gave an address which was greatly appreciated. The amounts given by the Imperial Family total 530,000 *yen*, covering various amounts given at stated times when necessary for the relief of sufferers in different calamities, hospital funds, and patients, besides a quantity of warm clothing during the cold and inclement weather. A further yearly subsidy of 10,000 *yen* is also given for the maintenance of the Society's Hospital, the site upon which it stands having been granted by the Imperial Family.

In 1901, in accordance with the stipulations of the civil law, the Society was made into a corporate judicial body. At the same time the Society's regulations were proclaimed by means of the Imperial Rescript, consequently the status of the Society became more stable and defined, and they built two hospital ships, the Hakuaimaru and the Kosaimaru. In 1902, when the Boxer troubles broke out in North China, the Society immediately fitted these vessels out and sent them to Taku, where they did splendid work under the supervision of the combined fleets of the different powers and gained the admiration of all. They accommodated a total of 2,500 persons, among whom were a few French and Austrians.

The 25th Anniversary was celebrated with great eclat and pomp, and every endeavor was concentrated upon increasing the number of members, and since that time a programme was planned by which it was proposed to increase the capital to 15,000,000 *yen*. On the eve of this great realization, the Russian war broke out. The Society at once placed the two hospital ships in commission, a transportation corps, and 148 relief parties, dispatching 5,170 persons in all, for the various needed services in the several fields of duty, taking care of 820,000 sick and wounded, 20,7000 of these being Russians.

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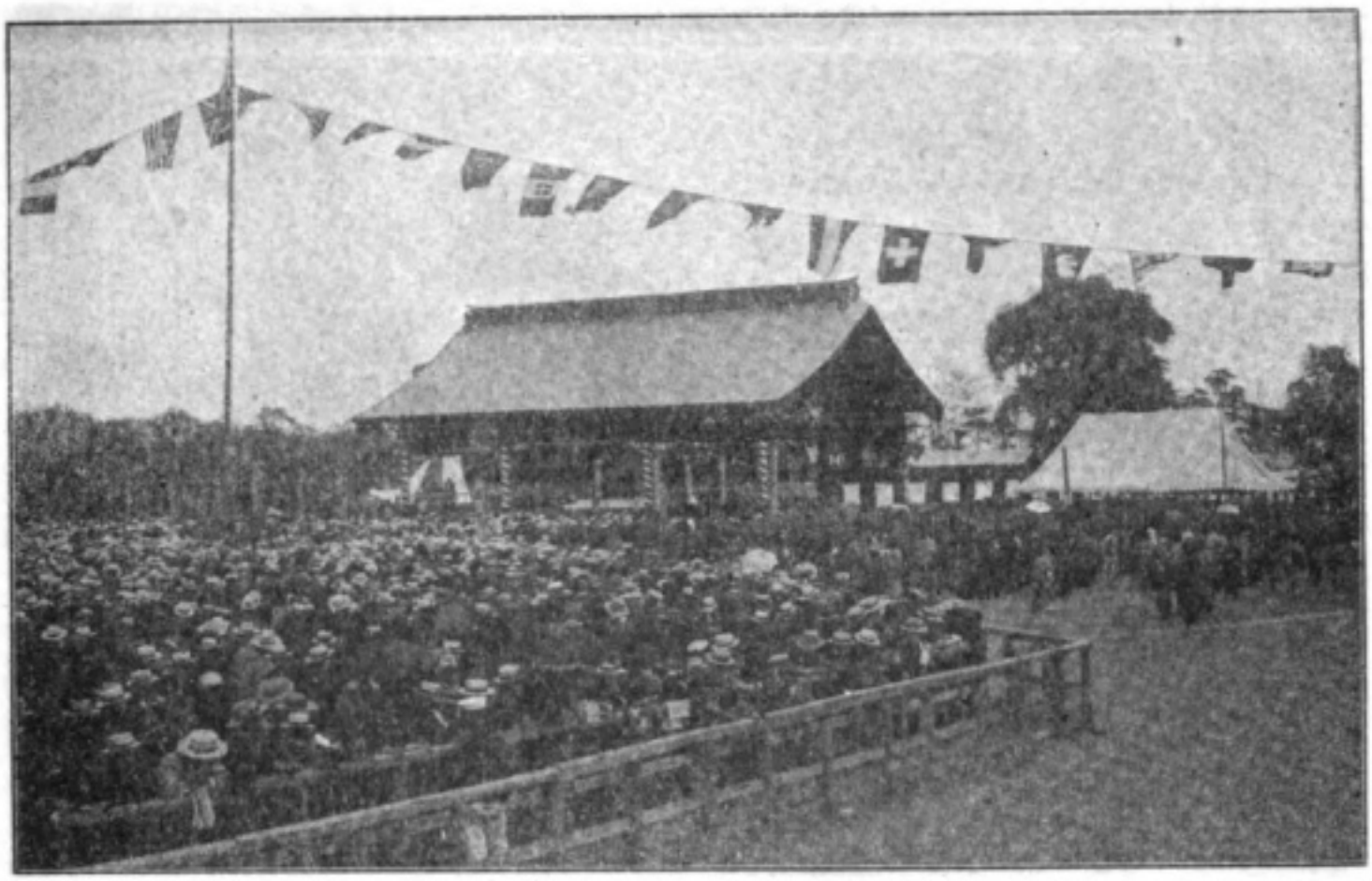

RED CROSS SOCIETY'S ANNUAL MEETING AT HIBIYA PARK, TOKYO

The work lasted two years and in that time 5,140,000 *yen* was expended exceeding all previous records.

The Society also renders great aid in time of disasters such as fires, floods, earthquakes or those produced by tidal waves. In these misfortunes they have given assistance to over 30,000 individuals.

At the time of the San Francisco earthquake, and the Calabria earthquake, in Italy, the Society called for subscriptions and sent funds collected to both of the distressed localities.

One of the exceptional features of this Society is its extensive membership ; any person, on application and acceptance, may become a member, and thousands are glad to contribute the annual fee for this philanthropic purpose.

A special badge is given to those elected, which is in the form of a medal and is quite decorative in its general appearance; it was specially granted by His Majesty the Emperor, and is worn on public occasions only, or with full-dress.

The membership is divided into three sections; honorary members, of which there are forty-seven, consisting mainly of the Imperial Household; special members, numbering 16,227 persons, who have either rendered special services or have made a donation of 200 *yen*. In this class are included those who have given 1000 *yen* or more towards the Society; these, together with those who have rendered signal service to the Society, have conferred upon them a special decoration of merit, which has the Imperial sanction and is much prized. The third class, of regular members, consists of all persons giving an annual subscription of from 3 to 12 *yen*, or those who make a single donation of 25 *yen*; of these there are 1,509,644.

There is one head department and forty-eight branch departments; these branches are again subdivided into 684 committees, which are again subdivided into 12,205 sections.

His Imperial Highness, Prince Kanin, is honorary president, Marquis Matsukata, Member of the Privy Council, is president, Viscount Hanabusa and Baron Osaga are vice-presidents.

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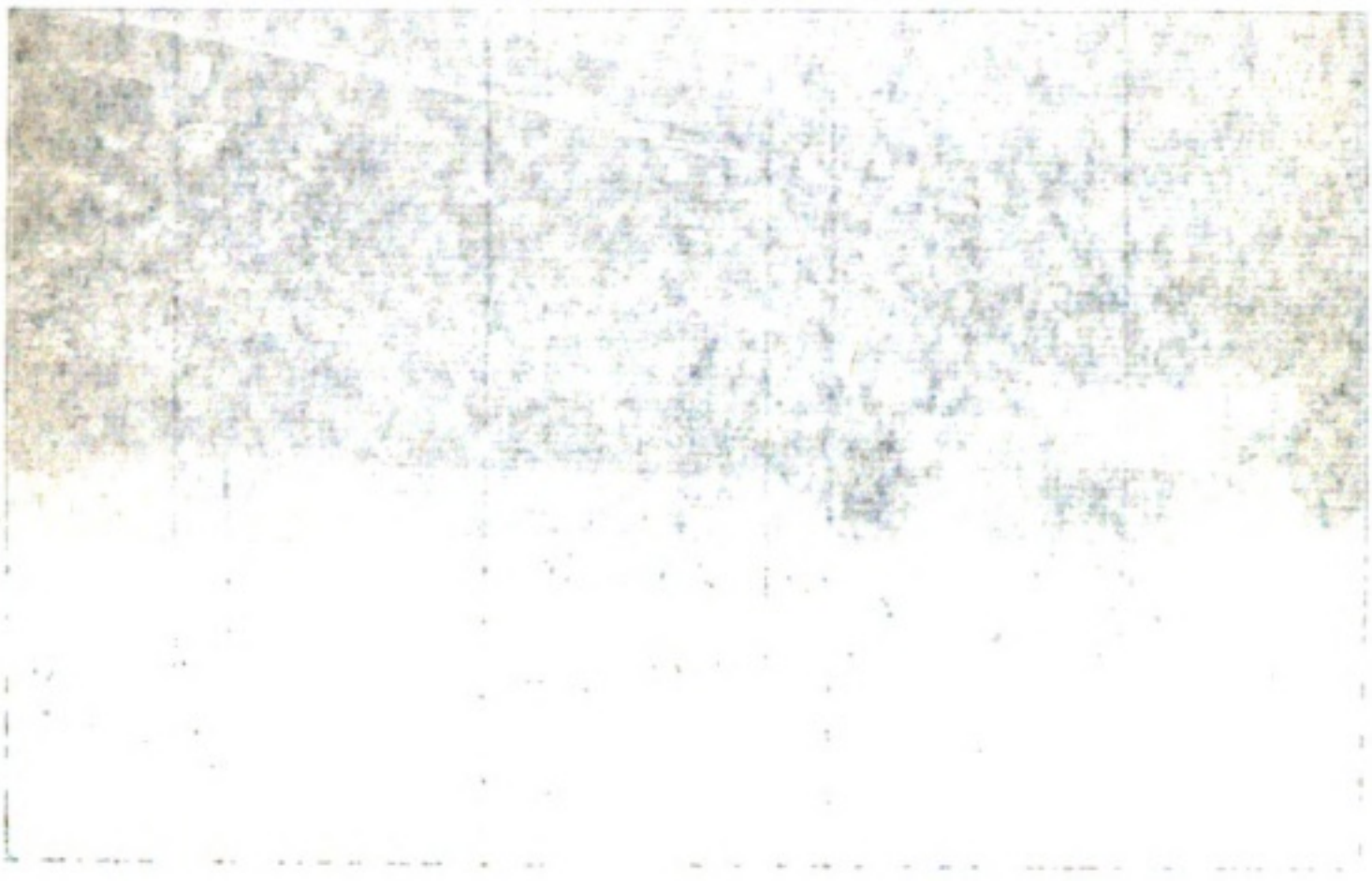

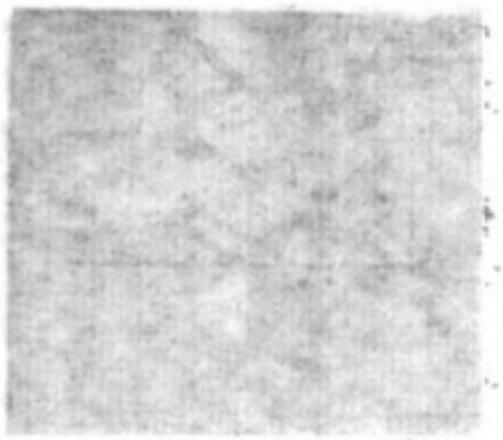

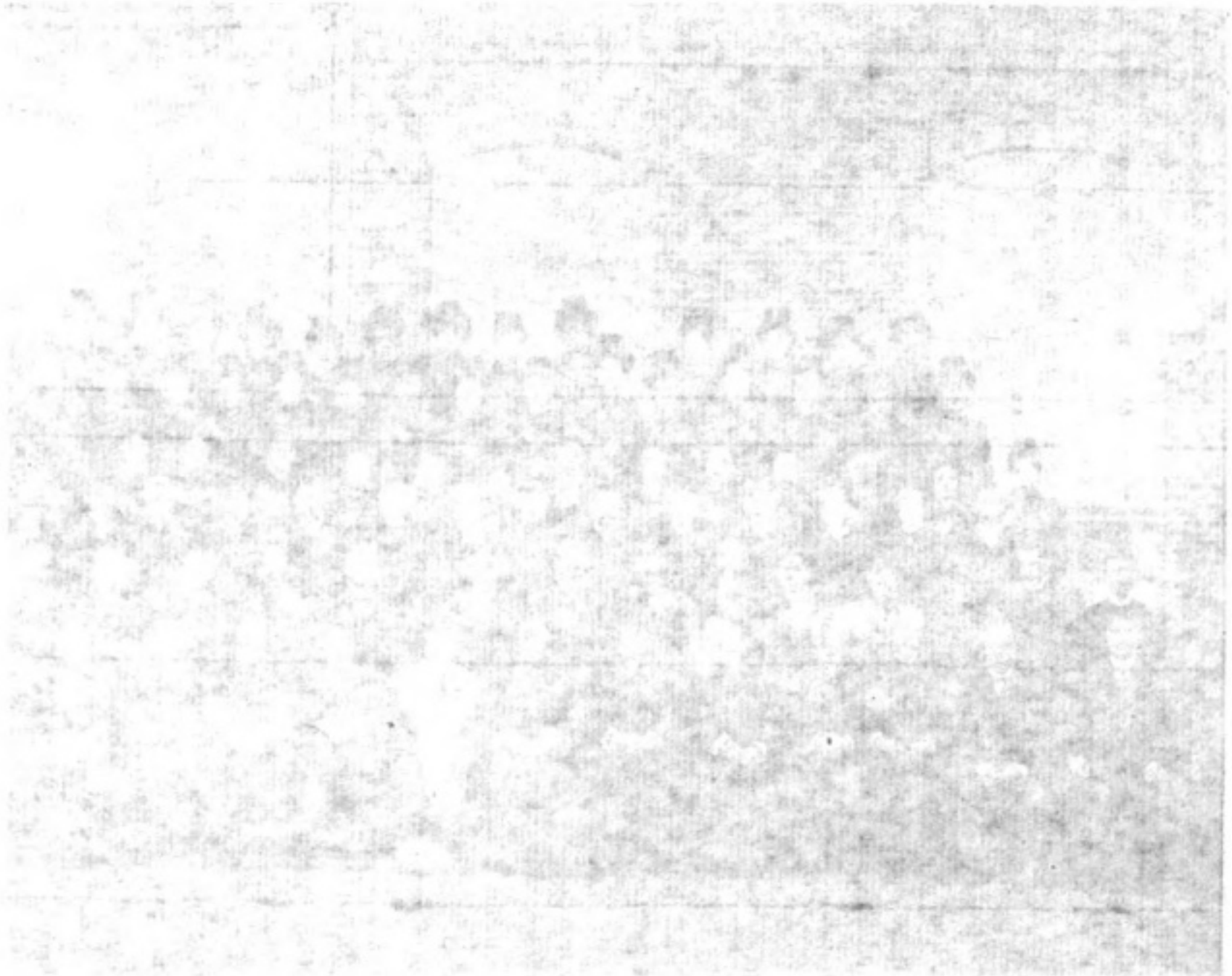

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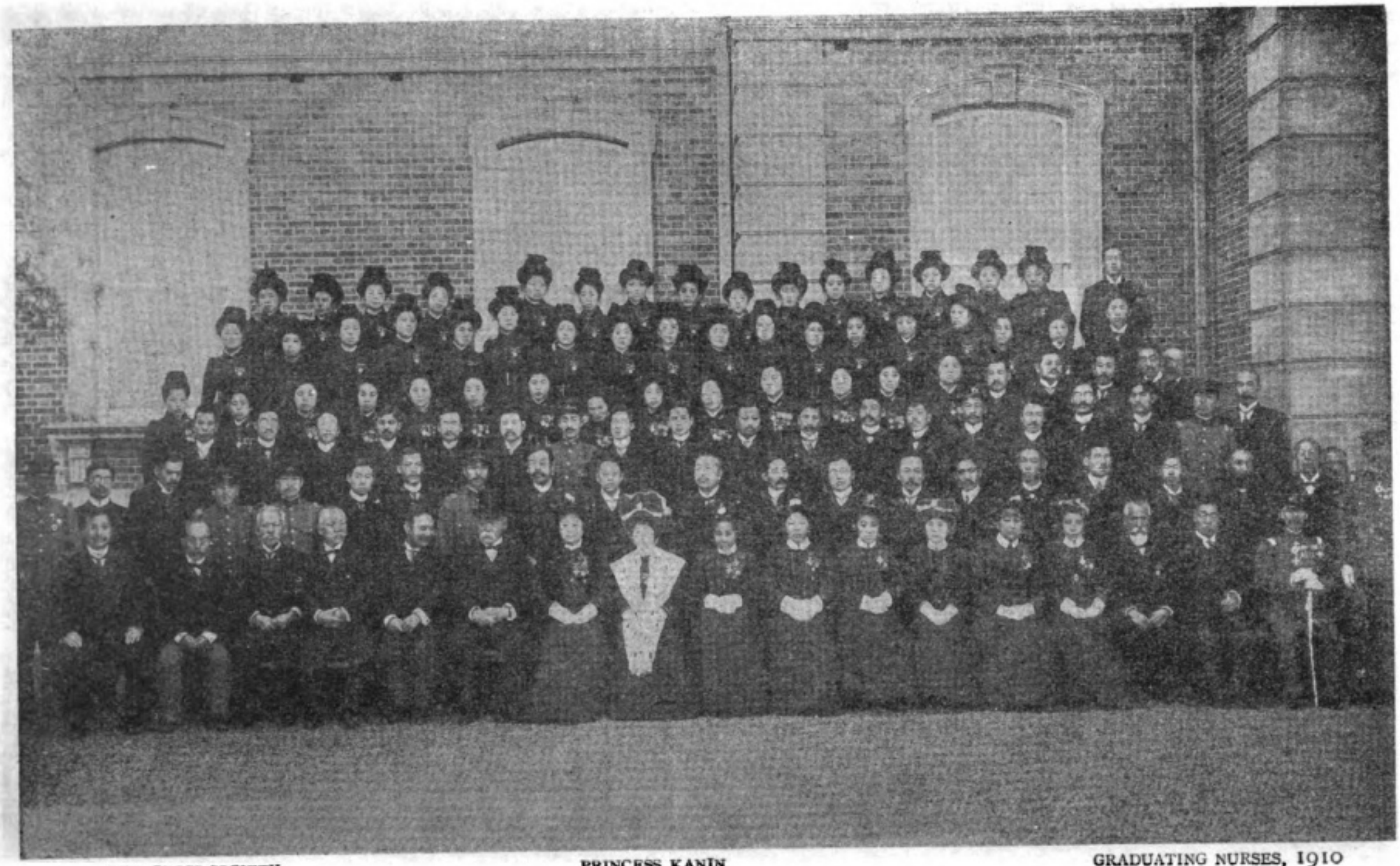

RED CROSS SOCIETY

PRINCESS KANIN

GRADUATING NURSES, 1910

Branch departments are established in Taiwan (Formosa), Karafuto (Saghalien), Chosen (Korea) and at Liatung. There are also branches established in foreign countries; but all of these organizations are carried on somewhat differently from those established in Japan proper.

A Benevolent Ladies Nurse Society, which was inaugurated in 1887, is now attached to the Japan Red Cross Society; it is composed of the Princesses of the Imperial Family, and many other ladies of rank and position. The object of this society is to promote the practise of nursing in time of peace and to assist in the relief work in time of war. The honorary president is Princess Kanin; the president, Marchioness Nabeshima. The membership numbers 10,200. During the Russo-Japanese war they rendered signal service, and much of their time was devoted to preparing bandages and to visiting the sick and wounded in the hospitals.

The regulations of the Japan Red Cross Society were promulgated by an Imperial ordinance in 1901, by which the business, obligations, privileges and government of the Society, and limitations of each were defined. During the current year, they have been revised and amended, as a result of which the ministers of the army and navy stand in a supervising relation to the Society, and the president and vice-presidents are appointed by the Emperor, upon recommendation from these ministers.

Members of the Relief Corps are subjected to military discipline while serving in time of war, the same as the sanitary corps of the army or navy. The privileges accorded the Society by special regulations are that Government transports carry their corps and materials for relief work in time of war, and extend their officers and men the same honor and treatment as tendered Government officials and men.

Hospital ships and trains are provided by the Society for their Relief Crops which also assists in both army and navy hospitals. There are 124 nurse parties of women, and 39 composed of men; the total number of the Relief Corps at present is 3,890, which is only about half the required standard, but efforts are being put forth to increase the deficiency, and it is hoped it will be accomplished shortly.

In order that those composing the staff should be thoroughly well trained and ready for efficient service, the society established its own training hospital in 1906, which has proved a great success. The head nurses are chosen from among the most proficient of the graduates, after a term of three years hospital training. In time of peace the hospital renders service to the general public, and accommodates a number of charity patients. Ten other hospitals have been established by Branch Departments, the object and service being about the same as above mentioned. The two hospital ships rendered conspicuous services during the Boxer troubles and the Russo-Japanese war, in the transportation of a great number of sick and wounded. The construction of two other ships of 5,000 tons each is now under consideration.

In 1903 a programme for the accummulation of a consolidated fund of 15,000,000 *yen* in ten years was decided upon, and as 11,140,000 *yen* of that amount has been collected, it is hoped that the total fund will soon be an accomplished fact. This fund was not drawn upon in the recent war, the 5,140,000 *yen* expended by the Society being from its yearly income.

The Society is increasing very rapidly, and by its increased exchequer is in hopes of furthering its philanthrophic work. Its membership now numbers 153,000 and has accummulated 15,880,000 *yen*; consequently it is felt to be on a thoroughly sound footing with no fear for its stability. A large number of foreigners are counted in its membership.

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PRIZE BLOSSOMS

CHRYSANTHEMUMS

(KIKU)

THERE is no authentic record as to when the chrysanthemum was introduced into Japan. The supposition is that it was brought from China about 805 A.D.; but there are some who argue that it was brought from Korea about 313 A.D.; and still a few who claim it as a native of Japan. But the most popular and generally accepted theory is that it was introduced from China, as history confirms this theory to be the most correct.

In strict accordance with an old custom in China supposed to have been first observed in Japan during the Enryaku period, 782, A.D., on the ninth of September a special function is held by His Majesty, the Emperor, to which are invited the aristocracy, the highest dignitaries and the diplomatic corps. The ceremony consists in a vase of chrysanthemums being placed in front of the Emperor, and dipping chrysanthemum wers in *saké*, which is drunk for good luck, as the ninth day of the ninth month is supposed to be one of great ill-luck, and the drinking of chrysanthemum *saké* is supposed to avert any calamity from such an ill omened date. It is positively claimed by the Japanese of to-day that much misfortune has been turned aside by this ceremony, hence the strict adherence with which this Imperial function is kept yearly. It has been practised in China from time immemorial.

The sixteen petalled chrysanthemum is used as the Imperial Crest, but just when the flower was adopted as a crest by the Mikado seems to be somewhat clouded with uncertainty; however, history tells us that the Emperor Gotoba, 1186 A.D., was very fond of swords, and often personally assisted in forging them, and on one of these occasions imprinted a sixteen petalled chrysanthemum on his sword. This Emperor also placed the symbol on other articles, especially those used in the

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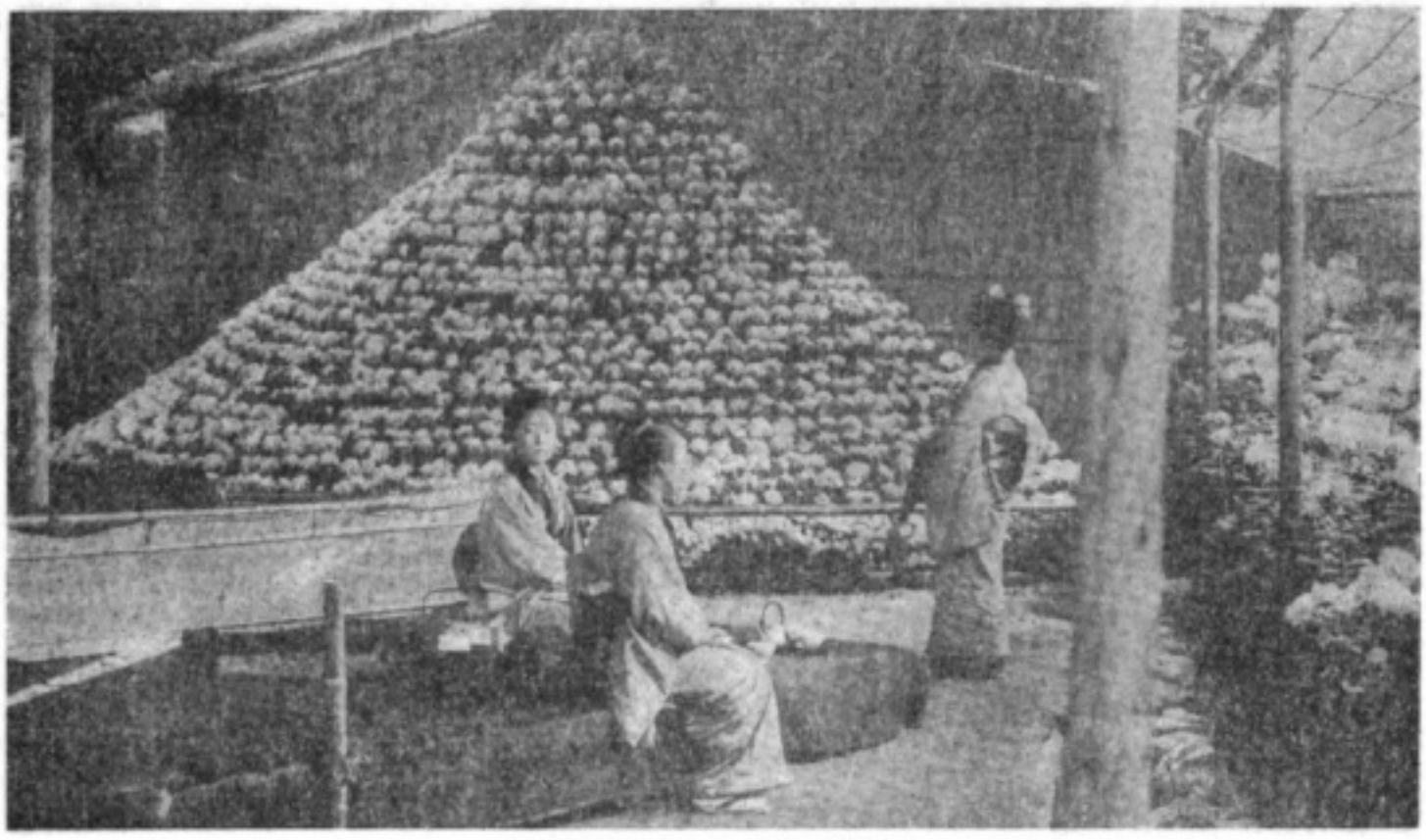

ENJOYING THE EXHIBITION

household, no doubt the idea being to bring good luck. However this may be, accurate records are wanting to substantiate the story. The next we hear of it is in 1560 A.D., when Emperor Ogimachi rewarded a *daimyo*, Mori Motonari, by allowing him to use the chrysanthemum crest. This unusual favor was granted for the handsome present of gold he made the Emperor at the ceremony of his accession to the throne.

In 1868 A.D., the Government issued a public proclamation forbidding all persons to use the sixteen petalled chrysanthemum in any way whatsoever. And in 1869 A.D., another order was issued forbidding all shrines to use the same, excepting those at Ise, upper and lower Kamo, and the Hachiman Shrines. All other shrines which had been accustomed to use this symbol were ordered to send in to the Government full particulars and await its decision. In 1870 A.D., it was ordered that all members of the Imperial Family should use the sixteen petalled chrysanthemum with two leaves, as the family crest, although it was formally fixed upon by an Imperial decree at the Restoration.

From the above introduction it will be seen that the chrysanthemum has held a very sacred place in the heart of the Japanese, whose reverence for it has been greatly increased by its being adopted by the Emperor and his family as their crest; hence great attention, thought, patience and unlimited care have been bestowed on this plant for cultivating, developing, enlarging and beautifying its species.

The method of forcing and encouraging large flowers is by grafting, but accentuation and further enrichment of color is done by a well studied system of enriching the soil, the base of which is human excrement, the component parts for the chrysanthemum being a mixture with rice bran, wood ash and water in a proportion of one to two.

The chysanthemum is divided by floricultuists into six classes; *atsumono*, those that are heavy and thick with petals and last the longest; *kuruimono*, different varieties which have their petals in discordant order; *ichimonji*, varieties with large blossoms, the centres of which are crowded with small petals; *kegori*, a peculiar variety that have small hair-like attachments to the ends of the petals;

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CHRYSANTHEMUM FIGURES OF NOTED ACTORS

hosomono, those that have small hair-like petals; *choji*, a variety with large centres that take the form of a T.

The Japanese names given to the varieties are rather arbitrary; as for instance the Shokkono Nishiki, in its literal translation means Crimson Brocade, Shoku being the name of a locality in China celebrated for the production of a beautiful brocade; white, snowy heron, white waterfall, wild lion etc.—each of these being given for the general appearance or suggestive similarity of subject which it is supposed to resemble, either in the conformation of the petals, or color, or possibly both. For instance, the white water-fall has long, white, silvery petals that droop, resembling water falling in a cascade.

There are a great many varities, but one can classify the floriculturist's aims in three general divisions; that for quantity, irrespective of size; that for color, richness or variation; and last for size.

This plant is not multiplied from seed, but by the separation of its roots; this is usually done either in the beginning of December or the first ten days of May. The winter separations are buried in earth devoid of any moisture, and a spot chosen that is well exposed to sunlight, the very finest plants being cultivated in pots of various sizes according to the desire and wishes of the cultivator. When a large quantity is required, the plant is subjected to many decapitations; for instance when it has attained a growth of several inches, it is cut; the main stem then ceases to grow, but sends out shoots, which attempt to rise to maturity; these again are cut after attaining several inches in height, which process is repeated according to the number of flowers required, which may run from one hundred to a thousand or more. Each stem will only bear one flower, but the flowers are quite insignificant in appearance; quantity, not size nor color, being the main object.

These plants are specially cultivated for the purpose of training them into the multifarious forms in which the Japanese so delight, such as boats in full sail, square terraces, fans, baskets and pyramids of various shapes; infact every conceivable shape in which it is possible to gradually train and bend every stem of the plant, which is done with the utmost and assiduous attention; each stem being held in position, if a bent one, by wiring; or if straight, or slightly curved, by a slight bamboo rod.

Perhaps the most curious sight is to see these plants trained through a wire frame in the form of a human figure, clad in various styles, allowing the blossoms to form the costume. Masks and hands are put on these figures to give them a life-like appearance, and they are generally made to resemble notable actors. During the autumn, exhibitions

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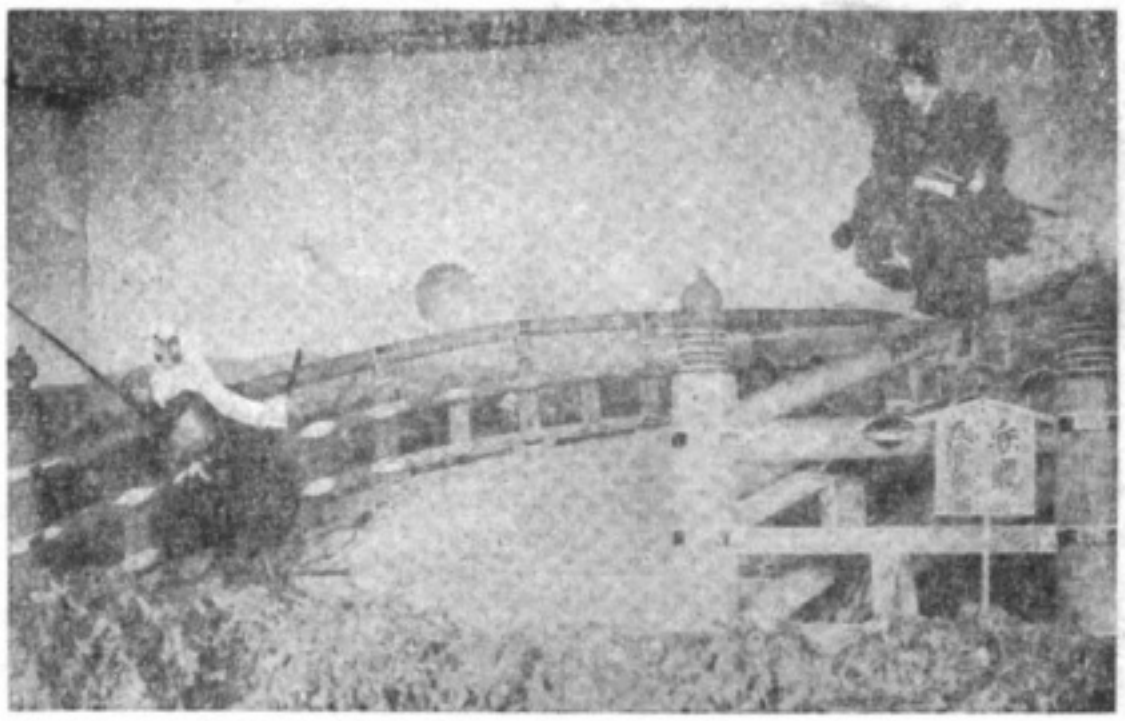
are given of set scenes made up of these figures, with additional theatrical renditions of movable scenery and other lay figures. Some of these exhibitions are quite elaborate and highly patronized by the middle and lower classes.



POPULAR SCENE WITH CHRYSANTHEMUM FIGURES

Strange to say they take more pleasure in these exhibitions consisting of a multitudinous quantity of small flowers, than in various shows given in the parks, of larger, finer and richer flowers; they much prefer small buds to the full blown flower, and this taste is expressed at all times of the year for all flowers, and is catered to by the street vendors who do not find such ready patrons for the flower as they do for buds.

The most noted places in Tokyo for these shows are at Medzu and Dangozaka, both close to Uyeno Park. They are also given at the Wrestling Coliseum at Honjo, and sometimes this exhibit is transferred to Yokohama. It is at Dangozaka that we see the cultivation of the chrysanthemum in all its varied states of growth, its pruning and training into the various fanciful forms desired; the most valuable and select in pots, others in masses in the ground, and lastly those wonderful figures of actors in the many poses to depict some certain part in a play, and all made of chrysanthemums! A great show of the national flower where one sees the blossom from the smallest size to the largest; from the close and solid centre to the long straggling petal. If the belief that this flower has the property of prolonging life by the sipping of its nectar, then the Japanese should surely enjoy a long and peaceful life, in return for their wonderful devotion and care.

The finest flowers, both for size and color, are shown at the Emperor's autumn Garden Party, at the Aoyama Palace Grounds. This is given yearly, and foreigners may receive an invitation through the courtesy of their nation's ambassador. Advantage is taken of these occasions to present foreigners, so chosen, to Their Imperial Majesties, who preside, with other distinguished members of the Royal family. The exhibition of flowers is first seen by the Emperor and Empress and their suite, then guests enjoy the sight. A few of the plants are cultivated in square, round and pyramidal forms, but the majority run up in their natural way, and much care is taken with each stem, to give it proper support. They are usually fine flowers, exquisite in color and of many varieties.

Some of the public parks show special exhibitions for the enjoyment of the general public as the Japanese are a flower-loving nation.

Many of the nobility take special interest in the cultivation of these national flowers, notable among whom are Count Okuma and Count Sakai. The late Viscount Sone (former Resident General of Korea) was counted among the experts in the training of chrysanthemums.

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INTERIOR OF YOSE

YOSE, AMUSEMENT HALLS

FOR more than a century, establishments known as *yose*, halls of amusement, have furnished entertainment and served more or less as educational institutions for the lower and middle class Japanese denied any better opportunity for obtaining either amusement or instruction. The origin of these places was from the ancient story-teller who stood on the street (in Yedo, upon the old Mansei bridge), and drew his audience from the passers-by who would stop to listen. He soon became popular enough to encourage him to arrange a crude structure for his performances, and later on a shelter for his patrons; and the pleasure-loving and holiday-making people, through their appreciation of the value of this form of entertainment, promoted into a profession of no mean importance the vocation of the one time wandering story-teller, by housing him and themselves in comfortable and spacious halls, in various quarters of cities all over Japan, where large numbers assemble to enjoy his talents and add to their knowledge according to his store.

Almost imperceptably the profession has separated itself into four branches, each of which pursues its course rigidly.

The *gidayu* is devoted to dramatic stories, *joruri monogatari*, said to be the first kind recited, and this school of artists, for such they may be called, also goes by the name *joruri*, as it had its origin in that kind of story. Its author is unknown, but it is assigned to a period of the sixteenth century.

To thoroughly explain the *gidayu*, it would be necessary to go more into the detail of Japanese drama than may be considered here. There are not now many of these first-class artists who appear at *yose*, exceptions being two lady artists, Takemoto Ayanosuke and Takemoto Roshyo, both popular singers.

The *koshakushi* are war story-tellers, and

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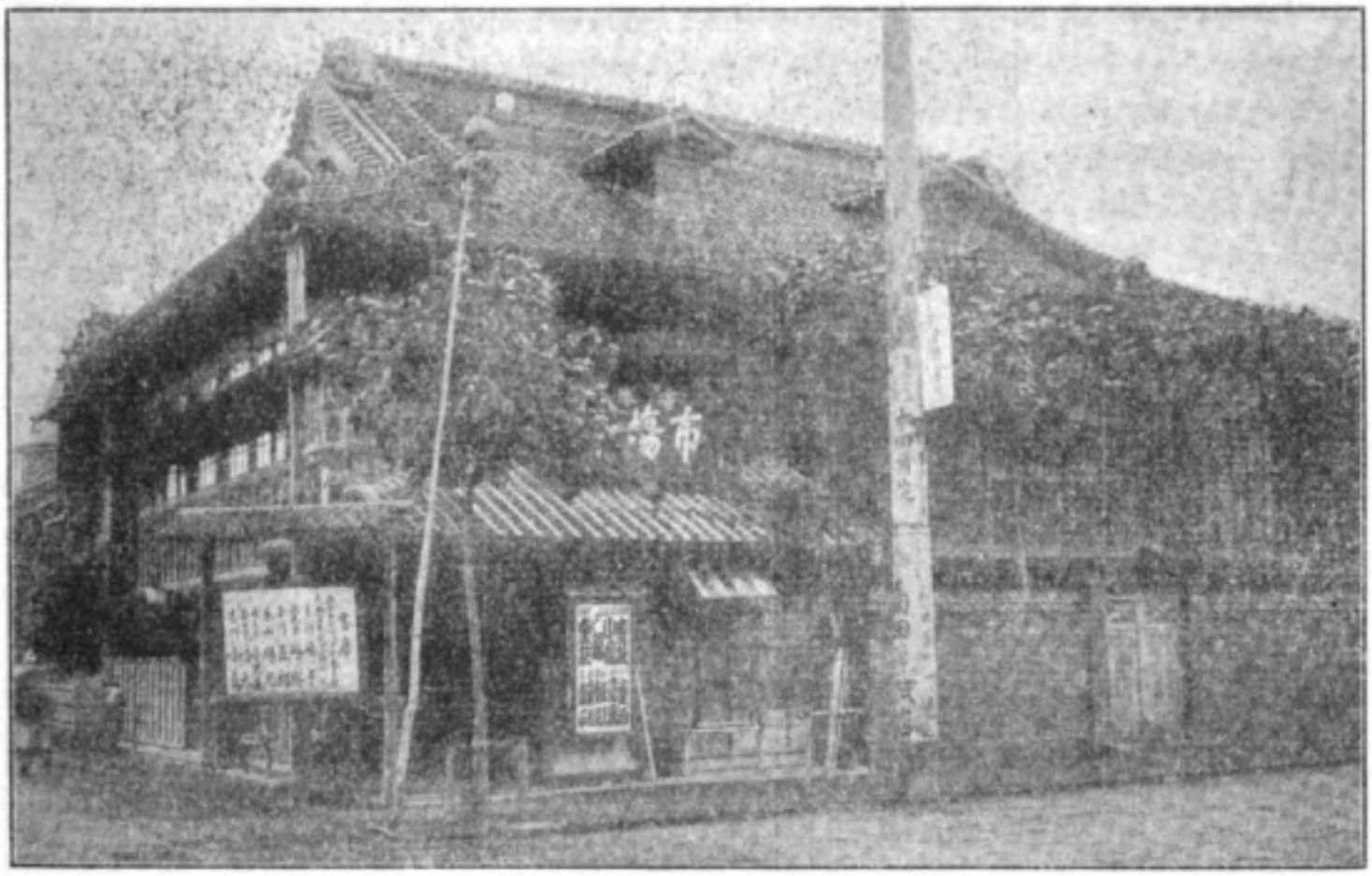

EXTERIOR OF YOSE

these have a certain prestige which sprung from the fact that the initial recital was given for and approved by the founder of the Tokugawa dynasty, Ieyasu, by one Akamatsu Hoin, probably at the beginning of the seventh century, when a war-like spirit prevailed throughout the country, and followers of this branch of story-telling were regarded as something above wage earners, in that their stories influenced the hearers to brave and heroic deeds, and those attracted to this vocation were drawn mostly from the *samurai* class of *ronin*, warriors who had lost their lords, by whom they were retained, and thus were deprived of their usual means of livelihood, and must drift into something.

Koshakushi are divided into the old and the new school, these being at variance as to method and style. Those acknowledged as skilled professionals of the old school are Kanda Hakuzan, Kanda Shori, Kinjosai Tenzan, Nishio Rinkei and Shinshinsai Toyo; and among the new school, Ito Chiyū and Hosokawa Fūkoku, both of whom are men of social position and superior education, so that they have a high standing.

Their stories are mostly accounts o wars and battles fought in the history of Japan, important among which may be mentioned "Taikoki," or the life of Taiko *sama*, Toyotomi Hideyoshi, Japan's great general. Another popular story relates the career of Iwami Jutaro, a noted warrior in the days of Hideyoshi, who avenged the death of his father and elder brother by his valor and skill in swordsmanship, and afterwards traveled throughout the country challenging expert swordsmen, and carried the record of never having suffered defeat.

Very popular among the lower classes are stories of the chivalrous deeds of men among the common people during feudal days. Of first rank are the lives of Kunisada Chuji and Banzuin Chobei. The latter was a citizen of old Yedo, and resided near the Asakusa temple in the early days of the Tokugawa Shogunate. He took up the cause of the masses and bravely championed it against the oppression of the governing classes, protecting the weak and restraining the strong, who stood in no small fear of him.

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The *rakugoka* are comic story-tellers who relate amusing incidents of every day life, portraying characters of a humorous nature, often exaggerated into caricature.

The comic story-tellers of to-day are of two schools; the *Yanagiha* and the *Sanyuha*, the most famous exponent of the former being Danshuro Yenshi, and of the latter, Sanyutei Yencho, he being acknowledged as a genius in his profession. Just why there should be two schools seems to be owing mainly to rivalry rather than to any difference in method or particular style, but there are enthusiastic followers of each, among the best of the Yanagiha being Kosan, and of the Sanyuha are Yenkio, Yen-u and Yenzo.

Naniwabushi, which is a form of narration accompanied by music, was, in former times regarded as a somewhat inferior order of entertainment and was patronized by the lower class only, and while it has undergone improvement it is still in disrepute among higher classes. There seems to be no special reason for this, and its having originated in the *Nembutsu* sect of Buddhists, who sang with the accompaniment of a trumpet shell, might have given it better standing. The narration is always sung to music, while any dialogue is spoken in theatrical fashion. *Naniwabushi* professionals usually select war themes. The most famous of these artists, Tochuken Kumoemon, may now be heard only at theatres, but Hayakawa Tatsuen, Isshintei Tatsuo, Abzumaya Rakuyu, and other good ones appear at *yose*.

The most popular stories among the masses are the *sewamono*, or lives of the *otokodate* (chivalrous persons of the lower class).

The *yose* where these entertainments are given are usually large enough to accommodate as many as three hundred people, the matted floor seating that many.

The proprietor, or person in charge, greets one with a hearty "come in," and upon entering checks one's clogs or shoes, and invites him to find a place for himself according to his liking. Soon, a servant, usually a maid, brings a cushion, *zabuton*, and if winter, a *hibachi*, or if summer a tobacco *bon*, for each of which one *sen* extra is charged, but these may be declined if not desired.

The platform upon which the story-teller and his musician sit is about ten feet in length by five in width, and raised some three feet above the floor. Here, there is a *hibachi* with its kettle, and close by a tea set, which is in frequent use by the speaker. In a single evening several different ones appear, the most expert entertainers usually being last on the programme, though this is not strictly adhered to, since engagements at several places may prevent his being last at each one.

There is a short intermission when the entertainment is more than half over, and cakes, fruit, tea etc. are sold through the audience; a pot of tea, with any number of tiny earthenware cups, being served for the price of two *sen*, one cent, or a superior quality for three *sen*.

The beating of a drum calls order, and the best artist of the evening, who has probably been the chief drawing card, takes his place, and at the finish of his story, the drum beating announces the close.

Players of the *samisen*, Japanese conjurers and Chinese jugglers clad in gorgeous *kimono* and *hakama*, all make their appearance at *yose*, and claim, according to their merit, their pro rata of the evening's proceeds, the division of which is made among the various performers, the best receiving the lion's share, or from fifteen to twenty per cent., and the others from two to three per cent., the balance going to the owner of the establishment.

The fee charged for entrance differs according to the standing of the place, created of course by the class of professionals who make its reputation; but the highest price

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at the best places has been only eighteen *sen*, and ordinary halls usually charge but ten *sen*, sometimes twelve or fifteen if there are extra attractions. So that an evening's entertainment, including refreshments and a charcoal fire at one's side, may be enjoyed all for the sum of twenty *sen* (ten cents).

Regular patrons of these places are called *jioren*; generally, people living in the neighborhood. They are accorded special welcome and attention, being assigned cushions etc. for their exclusive use, and tea is served to them without the asking; they are permitted to pass out after the entertainment through a special exit, avoiding the annoyance of the pushing crowd. In return they are expected to make presents of money, say two or three *yen*, at the New Year and on the first of July. This custom is one of the surviving ones belonging to old Yedo.

As a specimen of the stories related by *rakugoka* the following is given, its title,

The Grumbling Kobei.

Kobei was a house agent, *sahainin*, and in his charge were several houses to be let. He was an old man very much given to complaining, so that he had received the the nickname of "Kobei the Grumbler, but this mattered little to him, and made no change in his daily fault-finding.

When a prospective tenant called to make inquiry about Kobei's houses, he asked such a lot of questions about the family and required such unheard of things, that he not only lost his opportunity for business, but made people very angry.

One day a tailor, looking for a house, visited Kobei, and after the host of questions had been answered seemingly to the old man's satisfaction, and an agreement was about to be closed, the tailor in referring to his son, an only child about whom he had been asked, proudly said that he was a handsome young fellow; whereupon Kobei promptly and very excitedly declined any further consideration of the agreement with the tailor, whom he ordered out peremptorily. But being somewhat obstinate, this applicant refused to be disposed of in such a way, and demanded an explanation, which the old man finally gave.

Among his tenants was a family having but one child, a daughter, of course a beautiful one; he foresaw that should the tailor's handsome son become her neighbor, they would surely fall in love, and since Japanese custom prohibited the marriage of the sole representatives of two families, a dreadful tragedy would follow, in the suicide of the desperate lovers. The old man would have no such possibilities, and the tailor struck dumb by so absurd an argument silently took his leave.

Skilfully told by an expert professional who mimics every movement and expression on both sides, this story would provoke roars of laughter and greatly delight the hearers.

At one time, a play upon words was invariably brought in at the end of such stories, but this is gradually passing out.

The humorous stories perhaps do little more than afford an evening's amusement, but the influence of *koshakushi* and *naniwabushi* upon the intellectual and moral life of the people is very pronounced. Through them, they not only gain a broad knowledge of historical characters and incidents, but they are incited to noble acts similar to those which made the heroes they so admire, and the spirit of loyalty and patriotism is strongly aroused and enlivened by the majority of the stories, which have a telling effect, and it is said that though the fearlessness with which the Japanese soldiers meet death, and their grand spirit of valor and patriotism are innate and hereditary, all are nurtured and cultivated in the *yose*, which is almost the only source through which such inspirational feeling reaches the lower and uneducated classes.

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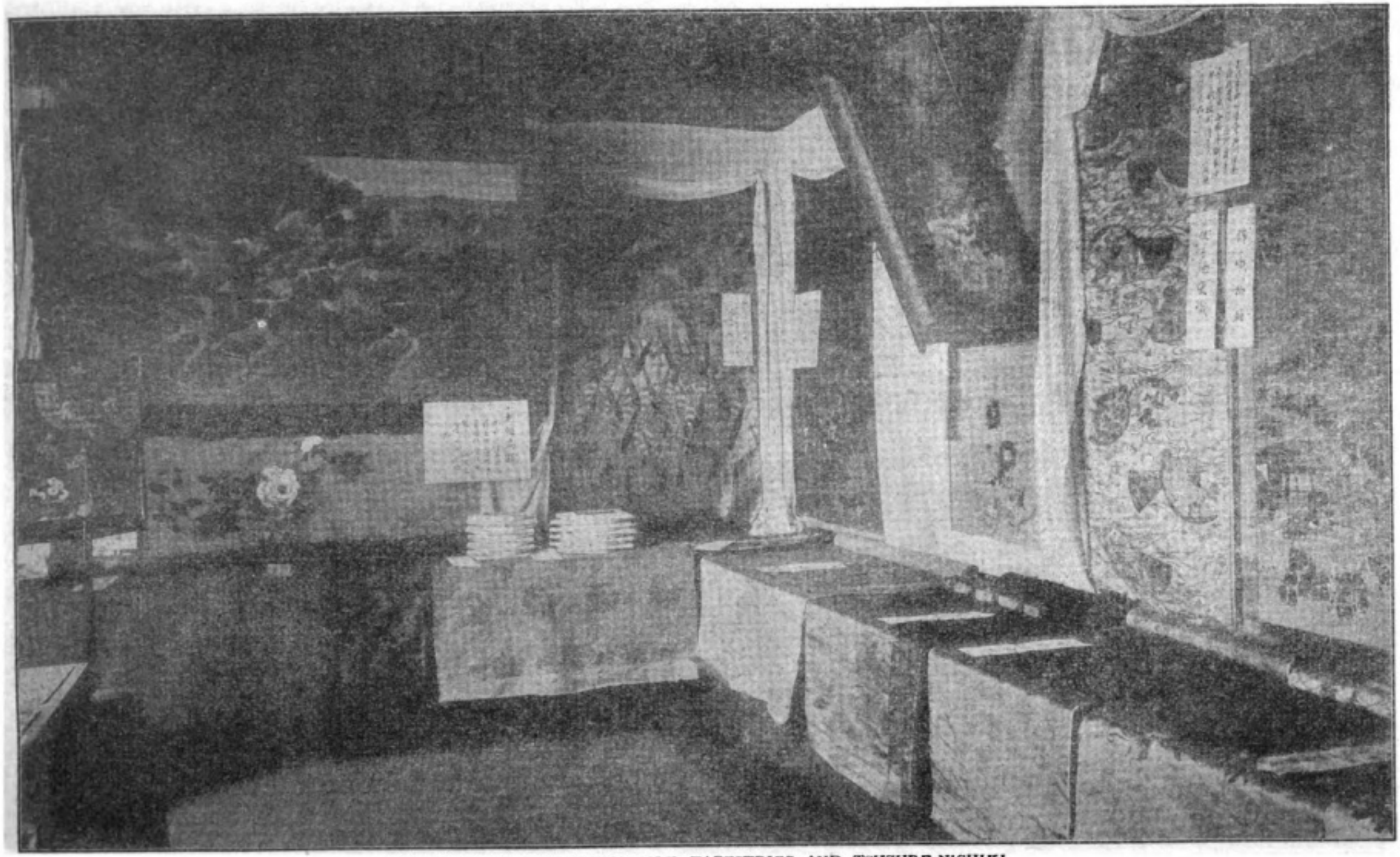

EXAMPLES OF KAWASHIMA SILK TAPESTRIES AND TSUZURE-NISHIKI

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TAPESTRY WEAVING

ONE of the most important industries in Japan is that of weaving and the immense factories for the production of silk textiles, of all descriptions, to be exported out-number those for the exclusive manufacture of fabrics for native requirements.

The first real recognition of this branch of the industrial arts began about the year 200 A. D., or in the last year of the reign of Emperor Chuai, and when the Empress Jingo invaded the three kingdoms of Korea she forced the King of Shiragi to send a quantity of gold and silver, silk tapestries and brocades, with many other valuables, as indemnity. These silks and brocades were very beautiful and aroused interest and gave encouragement for the Japanese to attempt the same thing. Such fabrics had been hitherto unknown in Japan, consequently artisans were imported to work and teach the natives the method of weaving, and the making and setting up of the looms. From the year 313 A. D., a still further and more important incentive was felt, when a naturalized Chinese named Yudzuo, together with a large number of his followers, started weaving industries according to the Chinese methods, making very exquisite materials; so much was this work appreciated that these people were distributed all over Japan for the purpose of teaching the natives. During the reign of Emperor Yuryaku, the Empress greatly encouraged the activity, with the result that it attained remarkable development, during which period, two of China's most expert and remarkable female weavers, Kurehatori and Ayahatori, were sent for, and on their arrival were sent from place to place all through Japan to teach the art in all its variations. From this time on silk weaving became an established industry in Japan and so successful was the development of this useful and facinating occupation, that in the fourth year of Wado, in the reign of Emperor Temmei, the chief of the guild of weavers was dispatched to various parts of the country to teach the process of ornamental brocade weaving, which gave rise to a new and richer work, giving birth to what was called Kurumagata, Hishigata, Unken and Kirin brocades.

This progressed with a steady and gradual improvement until the thirteenth year of Enryaku, 794 A. D., when the Emperor Kwammu removed the capital to Kyoto, quartering the guild of weavers in the north-western part of the city, which was called Nishigori; and he gave great assistance and encouragement to this valuable guild.

Whilst brocade and figured silks were woven in all parts of the country by private ndividuals, it was only in Kyoto that they were made for trade or commercial purposes. That made in all other parts of the country was confined as tribute to the Imperial Family.

The Japanese take the greatest pride in handing down most rigidly the same art in a family from generation to generation, and the famous Nishijin weavers in Kyoto of to-day are the direct descendants of the early pioneers in weaving. When we look upon this band of clever weavers, we are looking upon the heirs to the art of those who really established the industry in 794 A. D.

The name Nishijin, signifies western camp, and owes its origin to a *daimyo* named Yomona, who made this locality his headquarters, or camping ground, during the internal struggles that occurred in about 1467. At this time there were constant brawls and frequent street riots in Kyoto, brought about by Hosokawa, an-

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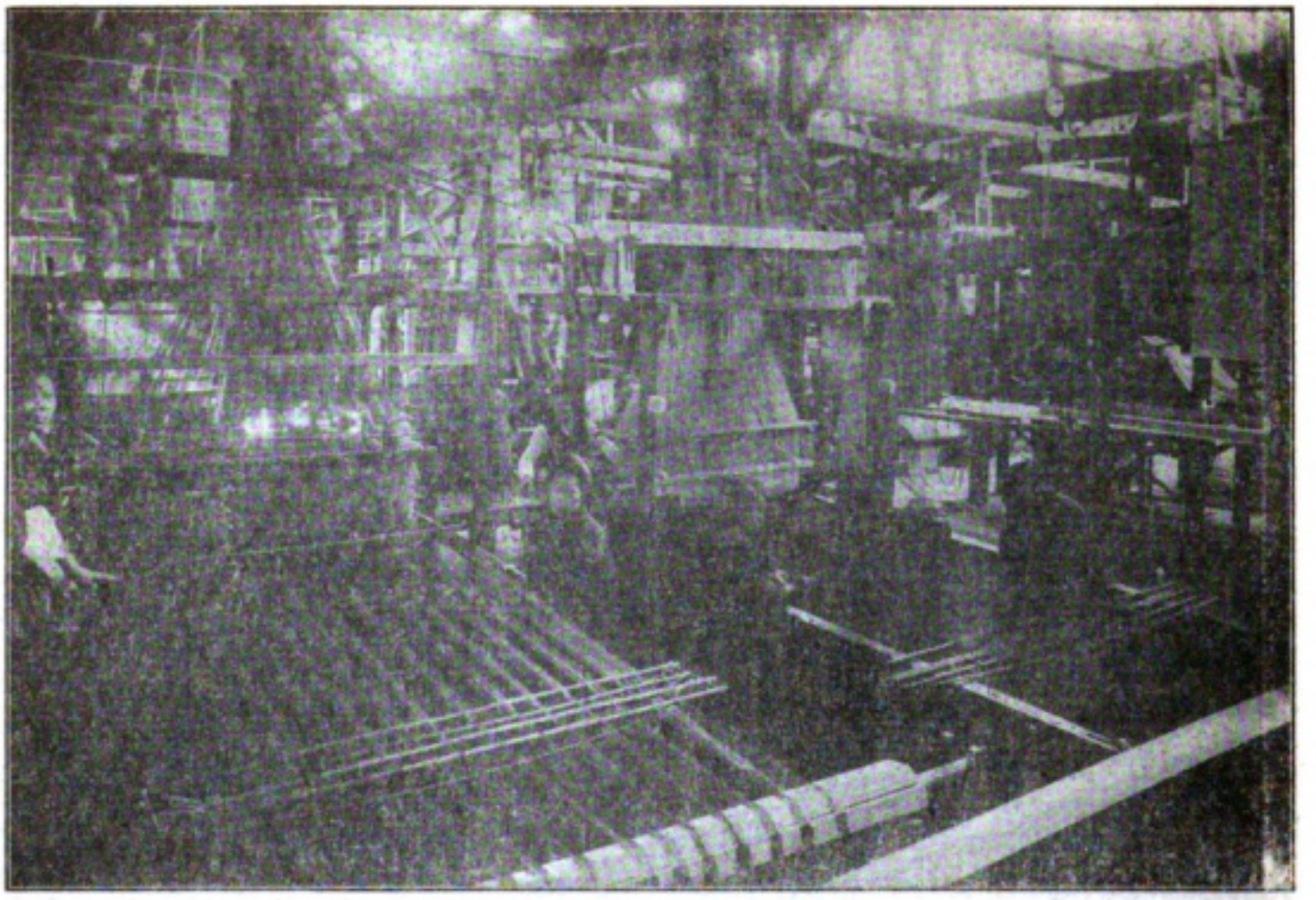

THE OLD LOOMS OF NISHIJIN

other *daimyo*, who occupied the northern part, wanting to take the lead. The Nishijin district is now better known as the Kami Kyo ward, and the weavers are called Nishijin *oriya* (Nishijin weavers), as a distinct body under special Imperial jurisdiction.

This section is now the acknowledged centre for the weaving of fine brocades; they are also woven in many other places, such as Kiriumachi and Takasakimachi in Kodzuke Provinces, but they do not compare favorably with the Nishijin products of Kyoto.

At the time of the last revolution and the Restoration, great changes in the court costumes caused the Nishijin weavers to be suddenly deprived of work and reduced to a point of want and starvation, as the demand for Yamato and Shokko brocades—those used by court ladies and the nobility for their beautiful robes for state occasions—were no longer required. The Kyoto Prefecture, realizing the seriousness of this condition, at once devised a means of raising a loan of 50,000 *yen*. With this money the most skilled weavers and artisans were sent to France (1869) to learn the French method of weaving, and to copy the French brocades, so as to be able to enter into competition with such goods. Again in 1876, others went over for further study and research, the Government taking an active interest in the movement, supplying funds for the purchase of the most modern machinery and accessories, which were brought over, and a model establishment opened to specially instruct and point out to the native weavers the differences, that they might thoroughly learn the method of producing French brocades of all descriptions, those used for dress goods, for upholstery and for drapery.

The modern development of this has reached enormous proportions, and the low scale of wages paid enables the Japanese to place their products in the foreign field at a good profit. The current rate of wage for the silk weaver is from twenty *sen*, or ten cents gold, to fifty *sen*, or twenty-five cents gold, for fourteen hours work per day, the higher price being given to the

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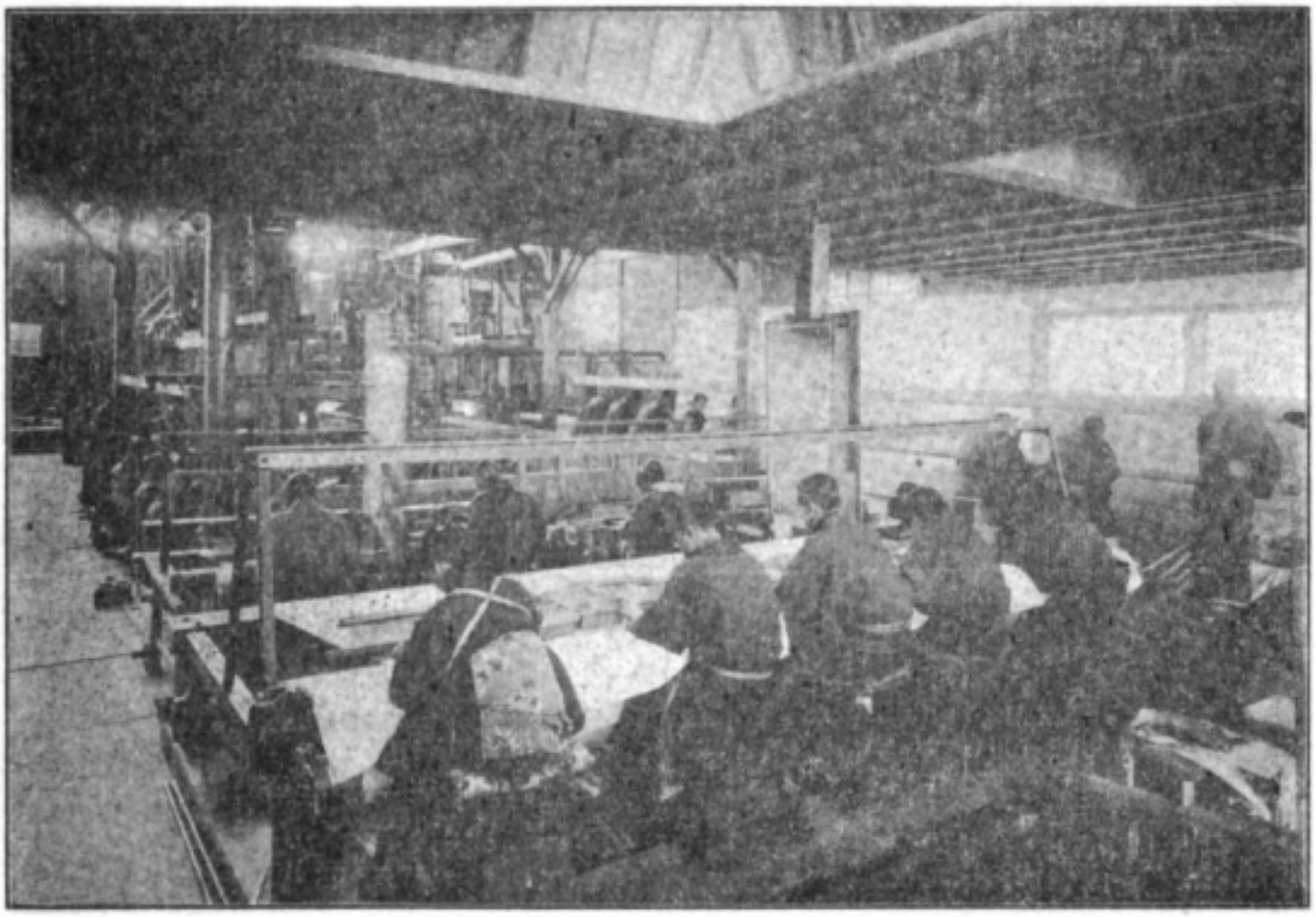

WEAVERS IN THE KAWASHIMA FACTORY

most artistic and skilled workers. It is considered that the labor constitutes sixty or seventy per cent. of the cost in manufacture, but Japanese are slower workers than those of any other nation, because perhaps more painstaking in minute detail, which necessarily takes up much more time. For instance in the weaving of a single *obi*, which is thirteen inches wide and nine and a half yards long, it is calculated that it will take eight men from four to five months to weave the piece, working twelve hours per day Sundays included, with only the Japanese rest days, the first and fifteenth of the month. These pieces are produced upon the old fashioned hand looms, and one of the primitive and peculiar methods with these weavers is the use of their finger nails in place of the comb, for bringing the weft down close on the warp. They take the greatest care of their nails, which are filed like saw teeth, never allowing their hands to be exposed to a fire even in the depth of the winter, for fear of injuring the nail and making the skin of the hand rough, always using warm water to keep their hands and nails in good condition. To see these primitive looms (Takabata), and boys perched up high above them drawing the alternating threads at the direction of the weaver who works the shuttle, one must pay a visit to the Nishijin factories, where are also hundreds of pieces of beautiful brocades that have been handed down from generation to generation.

The artists, who make the designs, have some supervision over the weavers and those who dye the silk. For these productions in the old fashioned way, one can still find the dyer dipping his skein silks in small pots of dye, deliberating with care for a special tone of color with old dyes, in the same manner in which his forefathers did before him, for how the Japanese love to linger in the footsteps of their revered ancestors!

For the manufacture of all kinds of brocade, figured crepe, figured satin and haburtae, the same loom and method were used, and still are for the Ukiori, Tsuzure

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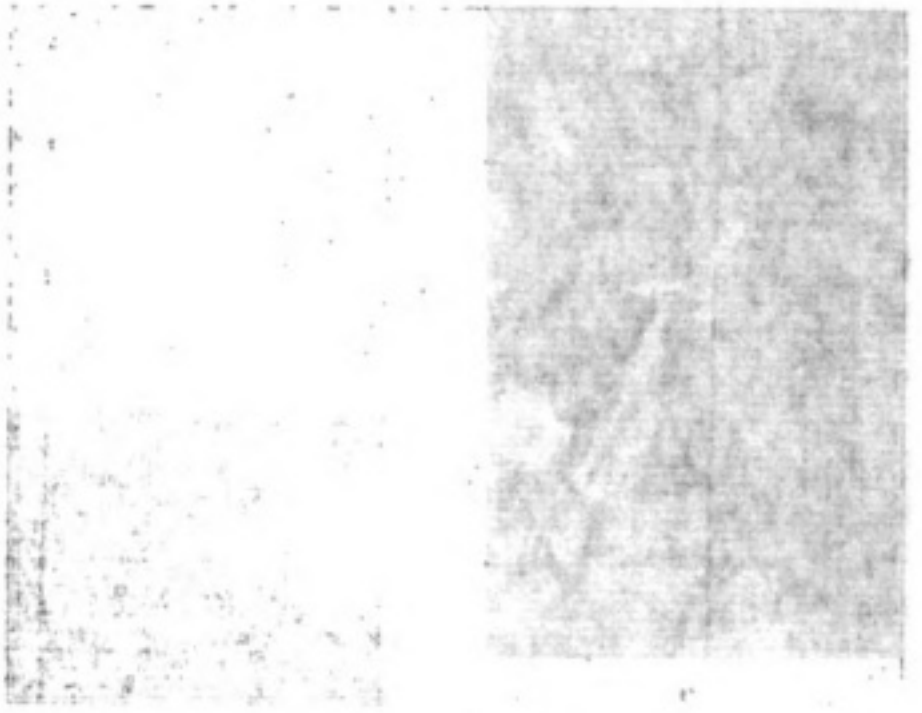

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A SASHI-TSUZURE PIECE

and Nishiki brocades worn by the Japanese of the upper class.

The greatest development in silk weaving, distinctively Japanese, has been tapestry, which attained a significant growth and place after the Japanese workers acquired a knowledge of French weaving, and made a close study of the Gobelin and Beauvais tapestries, adopting the same looms and methods, but using silk instead of wool, as in the French work. It has often been asked why the Japanese do not work in wools, and the answer is, first they have no sheep; and second, for some supposed climatic influence, wool has never been dyed in Japan with any amount of success. Therefore it is necessary to purchase all wool goods and yarns from foreign countries, England furnishing the bulk. Consequently, forced to work in silk it has been wonderfully developed.

Though a great decline in the demand for heavy brocades and silk tapestries occurred in 1868, when the feudal system was abolished and the *shogun* and *daimyo* no more existed with their elegant robes of that material, it caused the weaver to seek another outlet for his artistic abilities and there has been quite a revival of appreciation for these beautiful fabrics, among the wealthy Japanese, and much pride is taken in fine old pieces that have been handed down for generations.

The silk threads being much finer than wool, allows the operator to use his finger nails to bring down his work, instead of a comb. Those familiar with the Gobelin workers will readily recognize the similarity of methods with the Nishijin workers; and a most interesting sight it is to see the weaver with hundreds of small shuttles lying on his work and so deftly picked up and manipulated between the warps as the picture or design dictates. This kind of weaving depends entirely upon the artistic talent of the weaver, who must have a fine quick eye for color.

Some of the best Nishijin figured fabrics are known as "Nishiki," "Kinran," "Shuchin," "Donsu," "Kara-Nishiki," "Yamato-Ori," "Chiyo-Nishiki," "Yezo-Nishiki," and in these the old Japanese and Chinese classic designs are adhered to, with gold threads profusely interwoven, the very finest of which, is the Russian gold-wire, but which is rarely used owing to its great expense. The gold threads mostly used are of several kinds, usually paper wound with gold foil of various grades, the cheapest being merely a paper thread coated with a gold bronze. These threads enter into almost every kind of woven fabric, either for the dress, or house furnishing and decorating. They are essentially a Japanese production, the secret of which is in the gold lacquer used for the filaments; they are made and twisted by the peasantry in about thirty foot lengths.

They help to enrich temple hangings, the costumes of nobles, priests, actors and *geisha*; also *fukusa*, the once indispensible cloths that Japanese etiquette required to envelope letter or gift boxes, or articles of minor size being sent to a friend. These

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were made to suit every possible occasion and wish, time of the year etc., each particular gift requiring an appropriate *fukusa* according to the sentiment and desire of the giver. These were designed in every conceivable style, and by many noted artists, Hokusai being one whose designs are much prized. Representations of all the gods, symbols of good luck and long life of every description were the most favored.

A TSUZURE NISHIKI

The modern brocade and tapestry weaver is equipped with the very latest models of machinery from France; one factory in Kyoto, Kawashima, having a steel loom capable of weaving a piece fifty feet wide. But the great expense in producing any one design, comes chiefly from the enormous outlay in preparing the necessary cards, from the design, so that the machine works automatically, or without human direction, for the production of an intricate and rich pattern, necessitating the use of perhaps several thousand tones of color in the independent threads forming the design. Some of these guiding cards cost a small fortune, and it will not pay the manufacturer unless he has a handsome order for that particular design, or is assured of its sale being continued for a long time.

But the very finest work is still done on the hand looms, and in exactly the same way as the Gobelins are produced. That is, on a horizontal frame, with the original full sized design, or picture, fastened under the warp to the same roller to which the finished work is attached, both being rolled up together by the weaver, as he progresses with the work.

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MUSICAL INSECTS

A unique expression of the love of nature everywhere to be observed among the Japanese, is the keeping of so-called musical insects, in whose song (or rather performance, as it is not a vocal rendering), they take the same pleasure as in that of birds, and accord the tender creatures in their tiny cages the greatest care in order to prolong their lives, which at best last but a few weeks.

Her Imperial Majesty, the Empress, is said to be a great lover of the notes of the *kantan*, and His Highness, Prince Fushimi's favorites are the *susumushi* and *matsumushi*, of which he keeps quite a collection.

In the city of Tokyo there are two wholesale dealers in the various popular insects, and during the summer and early autumn, as many as sixty street vendors, who at other times devote their energies to selling young plants such as morning glories, conduct a profitable business by peddling musical insects, the prices of which range from five to fifteen *sen*, and also the cages in which the insects are confined, very small affairs usually of bamboo, but sometimes much more elegant.

These men often clear as much as one *yen* eighty *sen* per day, when business is brisk, but on the other hand they often lose much of their profit by the death of their delicate prisoners.

There are several kinds of insects offered for sale, among which are the *calytotryphus marmoratus*, *homoeogryllus Japonicus*, grasshopper, noisy cricket, common cricket and *kusa hibari*, the last named and the grasshopper being the highest priced when healthy and first class singers.

Only a very few of the insects are caught in the fields and brought in to be sold on the streets; they are reared in much the same fashion as silk worms and require all the attention that they do, and in which the Japanese are thoroughly successful. In the case of grasshoppers, the females are taken from the fields during the latter part of September, which is just before the season for the eggs, and placed in glass receptacles in which a portion of red earth has been placed, and upon which the eggs are deposited, after which the females die. The eggs must be kept at a temperature not below eighty degrees until the time for hatching, which is at the end of March. Each female produces about a hundred eggs, of which half are females, about ten percent die, and the rest are males. In case of unfavorable conditions, sometimes as many as half of the eggs fail to hatch, so that the above estimate is the best that may be expected.

The young insects are fed on food similar to that given young birds, composed of vegetables, wheat and a small quantity of river fish well mixed together and finely ground, of which they partake assembled together while very young, but later on they must be separated as they are rather selfish, and fight over their food, necessitating individual care and cages.

The cricket and *kutsuwamushi* are similarly treated, but the *homoeogryllus Japonicus* requires somewhat different arrangements. Both males and females are captured and confined in pairs in bottles, in which a little crude sugar is placed. The insects die after the eggs are laid, and these must be kept in a warm place until springtime; when the season of blossoms arrives, they hatch and the sugar in the bottle affords a substitute for the honey the young insects would obtain for food, until about the end of May or first of June,

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when they are removed, and males and females separated, and the same food used for crickets and grasshoppers answers here; sometimes cucumbers, melons and egg-plants are used.

They are closely observed as to their health and the quality of their singing, and the price upon each set accordingly.

The life of insects reared in this manner is naturally shorter than that of those not in captivity, but lasts at least four or five weeks. They are best kept in dark places during the day, and for this reason the vendors are mostly seen on the streets at night.

The peculiar notes made by these different insects are difficult to describe, some quite impossible, but those of the *matsumushi* are expressed in Japanese as "*rin, rin,*" and of the *suzumushi*, "*chirorin, chirorin;*" the grasshopper is said to cry "*gichon,*" and the noisy cricket "*gacha gacha.*" The latter's Japanese name, *kutsuwa mushi,* was derived from its noise being like that made by the bridle bit, *kutsuwa*, striking against the bridle.

MUSICAL INSECT VENDOR

Another musical insect not in the market (because they exist everywhere by the thousands, city and country alike), is the *semi,* or cicada, also called locust; and children capture them by means of a bamboo pole on the end of which birdlime has been smeared, and often cage them, though their singing may be heard all day, and somtimes long after sunset, from every bush and tree.

It is the male insect which produces the peculiar noise sometimes approaching musical sounds, by means of organs situated on the under side of the body, consisting of stretched membranes acted upon by powerful muscles.

The custom of keeping insects for their music appears to have come down from very ancient times, and old stories and poems about court nobles refer to their visiting the country districts especially to listen to musical insects. Contests called *nakiawase*, in which two prize singers were placed side by side to compete for supremacy, judges being specially appointed for the occasion, are recorded as having taken place since the earliest periods in Japanese history.

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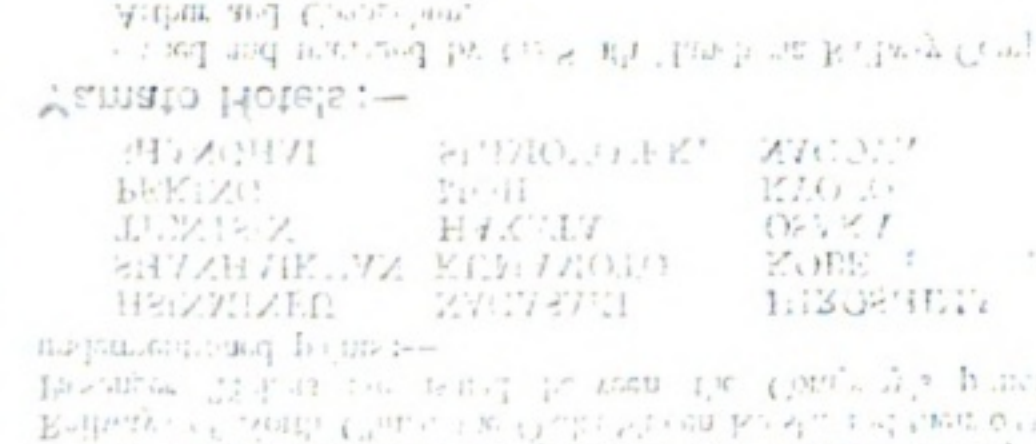

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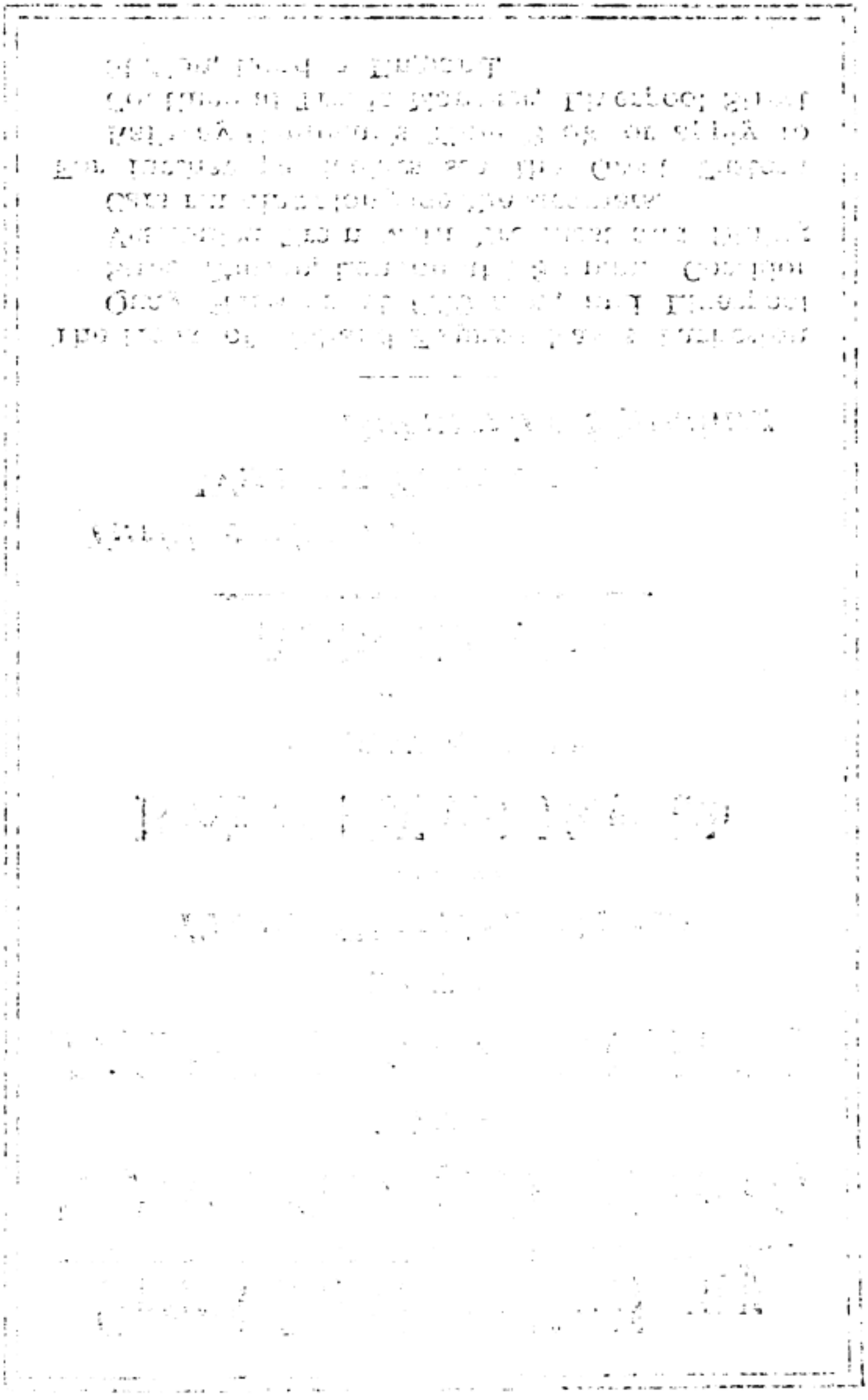

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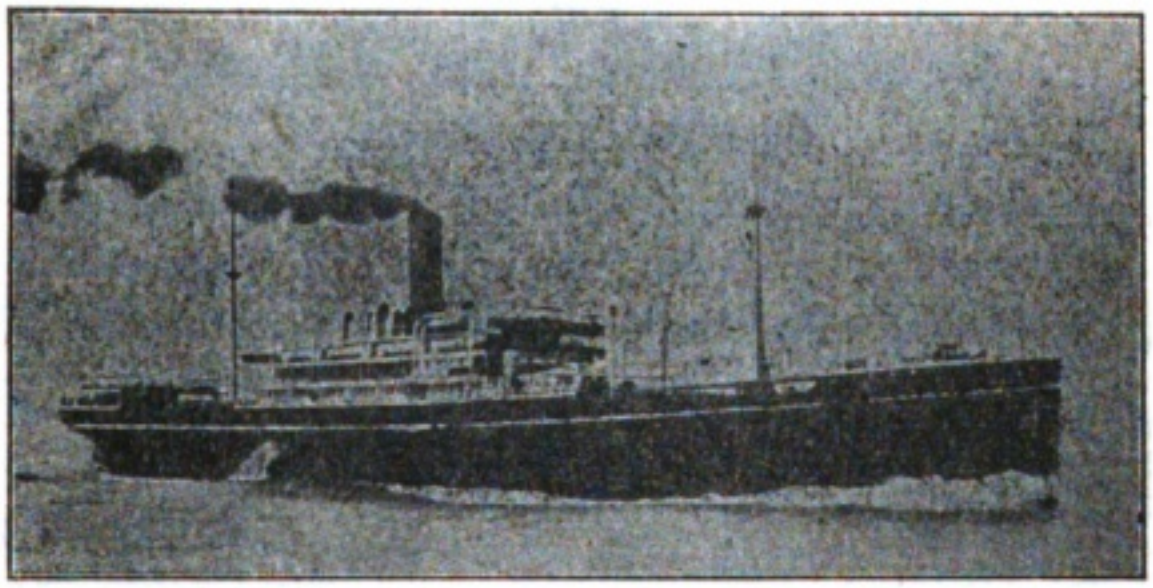

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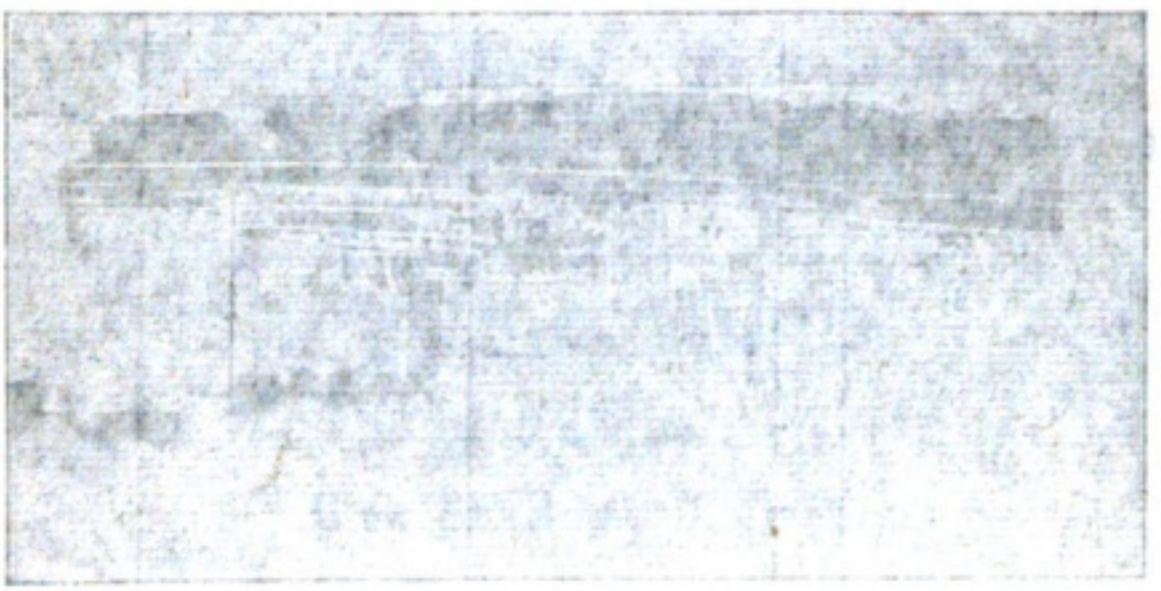

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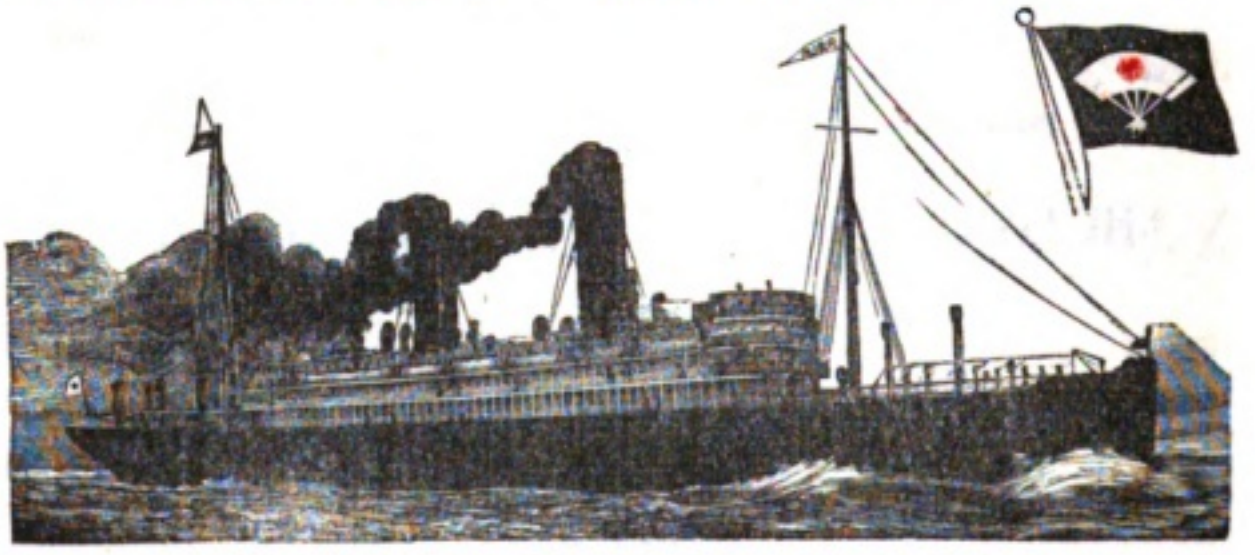

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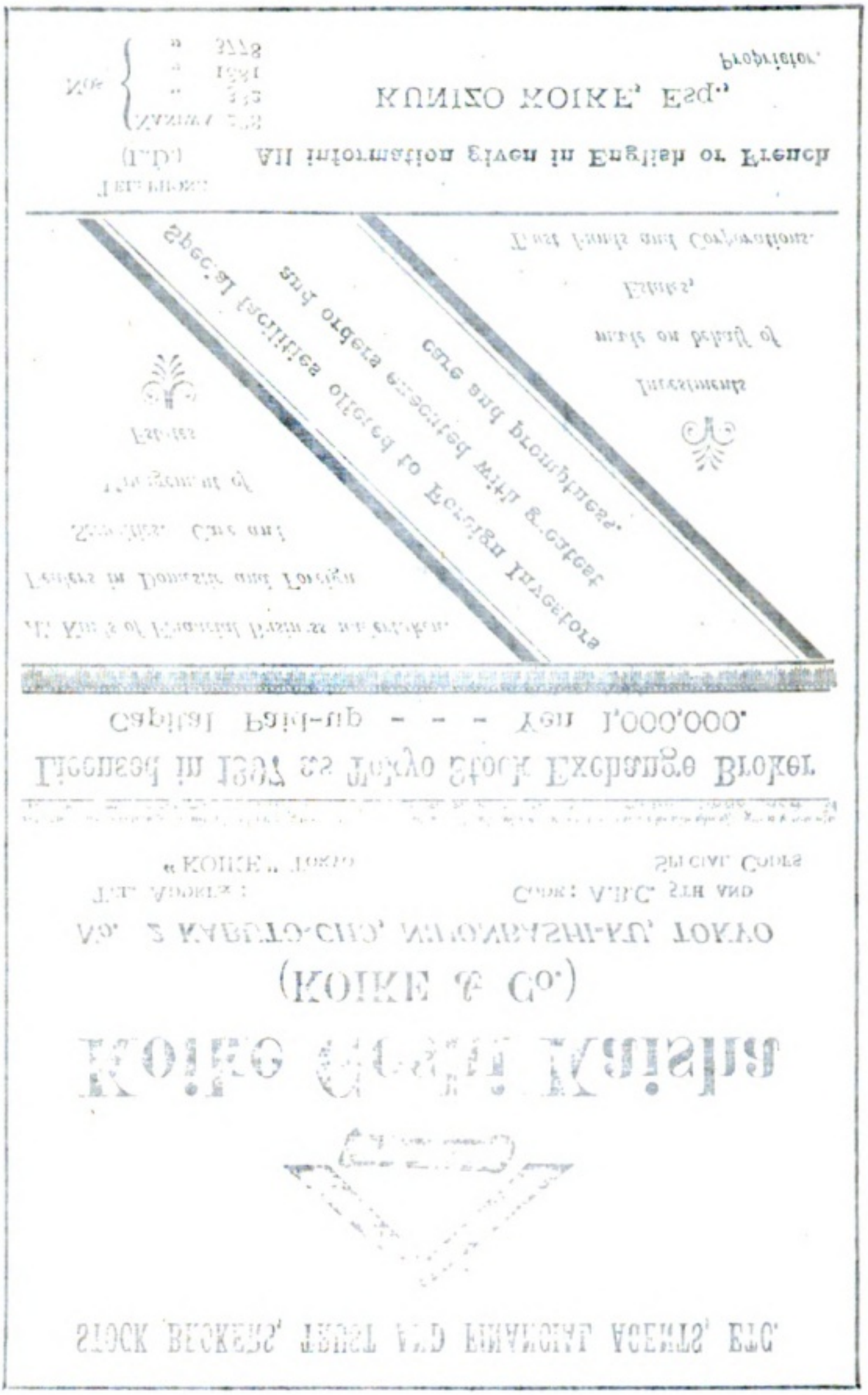

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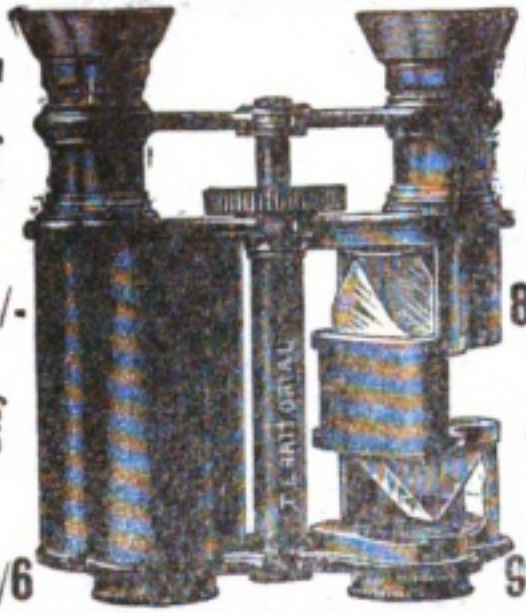

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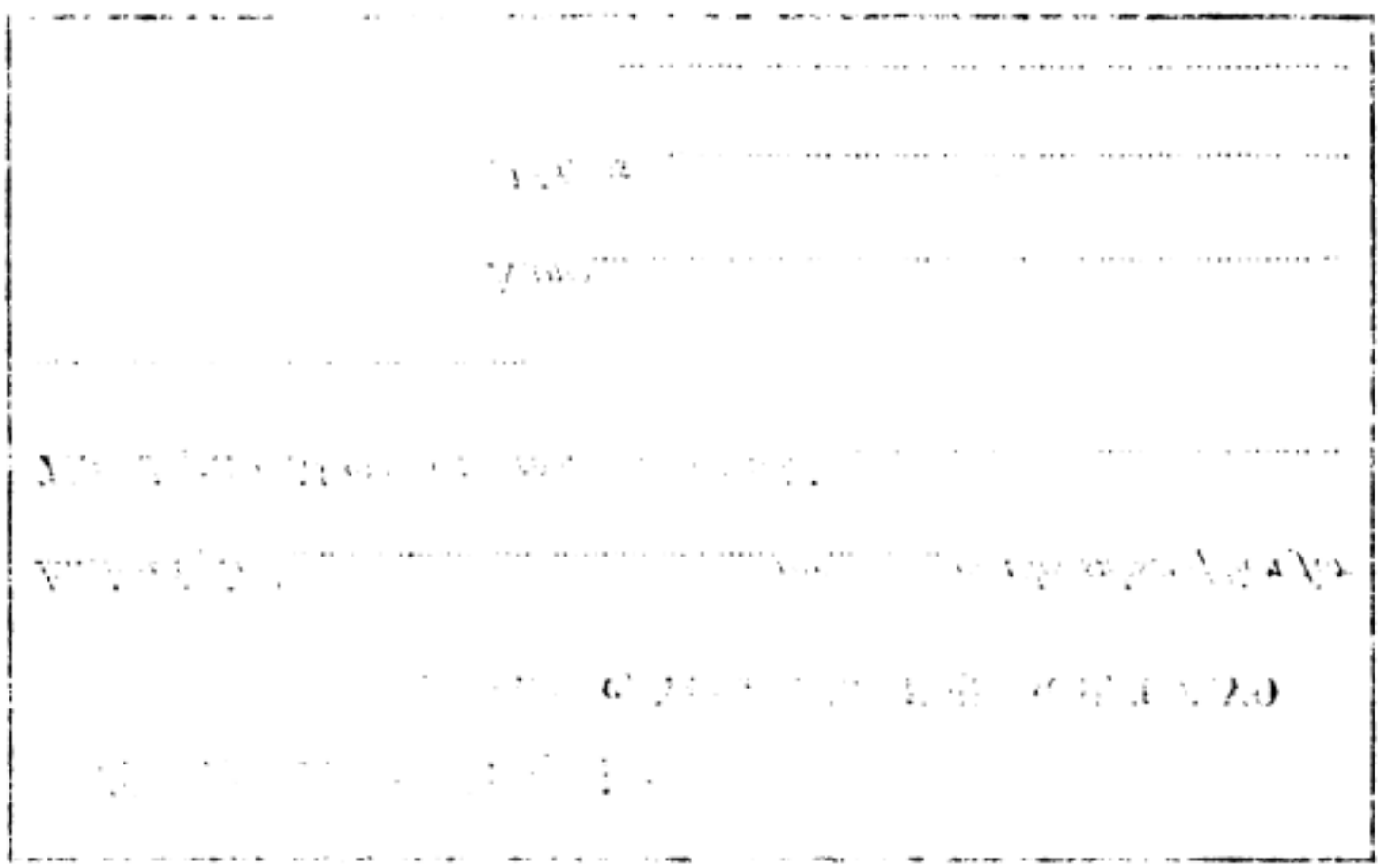

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の載「スタンダードタイプ」に比し多數なるが故に工場に於ける製作命令通知費用の高價なること（此金額は一見甚だ小額なるが如しと雖實地に就て觀察するに決して然かく尠少なるものにあらざるが故に茲に記入することゝなせり。）

一、木型を新調すること。

一、材料試驗を新に要するものあること。

一、「スタンダードタイプ」製作用機械にては製作し難き點あるを以て更に「スペシャルマシン」製作用機械を新調し新に基礎工事を起して之れを設置し然る後始めて製作に從事せざるべからざること。

一、工場の一部門内に存在する分業法によりて製作し能はざるが故に作業組織なるを免れざること。

一、職工が「スペシャルマシン」製作に就ては不熟練なるに依り工費の增加多大なること。

一、製作日數「スタンダードタイプ」に比し增加すること。

一、「スペシャルマシン」試驗用機械器具の設備を新に要すること。

一、試驗執行に當り主腦技術家の臨檢を要するものあるべきこと。

以上各項は其主要なる相違點と見るべきものにして此等費目は悉く一基の「スペシャルマシン」製作の爲めに要するを以て時としては「スタンダードタイプ」と同一容量のものにて數倍の高價を見ることなしとせざるなり。

日本に於ては電氣機械は非常に六ヶ敷理論的公式によりて製作せられ之れが使用も非常に危險なるかの如く取扱はれつゝあれ共米國に於ける狀況は電信電話、電燈、電車の公衆用電氣機械類の使用年々增加すると共に他にありては日常の諸機械器具漸次電氣應用のものと變化し製造會社は盛に家庭用電氣器具の製作に多忙を極めつゝあり其他各般の工場用動力が悉く電氣によりて運轉せられ紡績、製紙、化學等の諸工場の使用する電動機の數枚擧に暇あらざるなり之れ等は皆悉く「スタンダードタイプ」に依りて製作せられざるものなく從て非常に安價に供給をなしつゝあり以て如何に電氣機械の使用なるものが其專門技術家の手より放れて一般世の通俗的器具と進化し電氣機械製作業が益々其範圍を擴大して極りなきの進境に入りつゝあるかを察するに足るべし。

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業に適合する機數多の考案と長日月の經驗とによりて設計せられたる「スペシャアルマシン」を使用し何れの工場何れの部門と雖其作業に適合する專門的特殊の機械を使用せざるものなし、故に之れ等製作用機械器具は一臺幾千弗を値せしものも決して珍しとなさず然りと雖も晝夜間斷なく使用するを以て製品一箇に對する割合は實に非常に少額にして其職工の工賃の如きも日本の幾十倍の勞銀を支拂へ共製品に對する率は極めて安價なるを得るは實に「スタンダードタイプ」の最特長とする所なり之れを以て各電氣機械製作工場に於ては苟も商品として廣く市場に販賣せんとするものは悉く皆「スタンダードタイプ」の組織の下に製作せられざるものなし。

交流電機の周波度數の如きも米國は二十五「サイクル」及六十「サイクル」の二種を以て「スタンダードサイクル」となし之れ以外は「スペシャアルサイクル」に屬するを以て其價格「スタンダードサイクル」と同日に論ずべからず。

由來日本の電氣事業を見るに一方に二十五「サイクル」を使用すれば一方に六十「サイクル」又は五十「サイクル」を使用し或は百二十五「サイクル」四十「サイクル」等隨時隨意の設計をなし時としては世界中に求め難き機械を設置したりなど吹聽して得意なる技術家をも見ることなしとせず富の高き米國に於てすら「スタンダードタイプ」以外には餘儀なき場合の外決して注文を發せざるに日本の電氣事業界に「スペシャアルマシン」の數割合に多きは決して賞讃すべき事にあらず今「スペシャアルオーター」が「スタンダードタイプ」に比し高價なる要點を擧ぐれば次の如し。

一、設計を新にするを以て設計係技師並に各種顧問技師の費せし時間に對する給料を計上すべき事。
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一、特種製作物は之が製作に要する工場の各部門に發行する通知書

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て損害賠償の起訴を爲すべきは當然の理なり。此場合に於て一々會社が其損害賠償を爲し又は法廷に其金額或は賠償の成立如何を爭ふに到りては其煩實に堪へ得べき事にあらず之を以て米國に於ては之等の「アクシデント」に對する特殊の機關を設け工場に於ては危險なる機械器具の設備は云ふも更なり總て「アクシデント」の發生を見んと豫期するものは悉く此「アクシデント」保險會社に保險を付せり。

日本に於ても工場に於て負傷したる職工が其工場主に損害賠償を求むるは屢々耳にする所にして其都度幾多の面倒を見つゝあるが如し斯の如きは工業の發達を妨害すること大なるを以て宜しく米國の情況に習ひ一は以て職工從事員の安寧を保護し一は以て工場主自衞の方法となすは策の得たるものたるを疑はざるなり殊に茲に云ふべきは日本に於ける交通機關に對する「アクシデント」保險なり日本の如き危險多き鐵道の運轉をなすものに就ては其乘客は「アクシデント」保險に加入し萬一の場合に備ふるを得べく鐵道以外の交通機關も亦此保險に加入すべき性質のもの多かるべく又鑛山事業の如きは最此保險の恩惠に浴すべきものたるや言を俟たざるなり。

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之を以て「スタンダードタイプ」によりて製作せらるゝ製品は最も熟練なる職工を最も發達せる分業によりて勞働せしめ最迅速に最安價に最精巧なる製品を作成して一般商業市場に提供することを得るものなり。而して其製作に要する機械器具は悉く各分

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一、普通消火器。

上述の消火車の水槽のみを棚の上に備付けあるものにして一室に數箇所配置せらる。

一、飲料水鐵管の先端に「ホーズ」を連結せるもの。

工場内の飲料水は或る壓力を有せしめあるを以て此鐵管の先端に數百尺の「ホーズ」を連結し適當の位置に設備し其場所には標識として赤色電球に點燈せられあり。

一、大形「バケット」に清水を湛へたるもの。

之れは壁又は柱に取付けられ毎日室内掃除夫は其の水量を點檢して規定の通り充滿せしむ。

以上の各種を悉く併用し變災に對して容易に消火し得ることゝなせり又數階を有せる高き建物に於ては各室の戸扉は自働的に密閉する裝置を爲し他室に於て發生したる火煙が他の階段に進入せざる構造となし火災非常の際に職工の逃路として室内階段の他に室外の數箇所に非常用鐵製階段を架設せらる火災發生の位置並に警報は汽笛を以てし其位置は汽笛の暗號によりて分明なることに制定せらる。

火災に就ては以上の設備を施し災害の豫防と消火のにして一室に數箇所配置せらる。

を出來得る限り完全にし以て工場と其保險上の安全策を計られあるなり。

「アクシデント」に對する保險　工場内には四通八達縱横に鐵道を架設し幾多の「トラベリングクレイン」は梁間に使用せられ階上階下の交通運搬に向ては通常階段「エレベーター」等を設置せらる若し一歩を誤れば忽ち鐵軌の下に倒れ一條の鐵綱切斷せられむか幾十の生命一瞬に消へむ此激烈なる動作をなしつゝある工場に於て其設備せられたる諸機械器具が悉く充分の保安裝置をなし其老朽なるものに對しては完全なる修理を施しあるものなりせば之等を使用したる職工は假令過失にあらざる負傷又は一命を捨つるものありとするも其家族は唯不運と諦むべしと雖若し工場の設備又は修理の不完全によりて之等の損傷を受けたる場合に於ては其家族は會社に向

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火災保險との關係　工場の建築物は悉く火災保險會社に保險を付し以て萬一の變災に備へ工場内に設置せられたる機械器具は總て火災保險會社の規定する法規に從ひて設備を施さる米國の電氣機械製造會社は發明品を新製し又は從來のものに改良を施し之れを市場に販賣せんとするに當りては必ず先づ米國火災保險會社の組合に諮詢し其承認を得たる後製作に從事す若し然らずして米國火災保險組合の認許せざる品を製作して之を販賣せんとするも其機械器具を設置したる家屋は直に保險を取消さるゝが故に之を使用するものなきに至る。

工場の火災に對する保安裝置　米國の如く少なくとも五階六階甚しきに至りては六七十階と稱する家屋にありては工場火炎に對する人命は實に非常に危險なるものにして殊に纖弱なる婦女子が之等工場の上層に勞働しあるに至りては其危險は蓋し想像の外なりと云はざるべからず之れを以て當工場に於ては火災豫防に就て各方面に注意を拂ひ工場設備の諸機械は火災保險組合の法規通りとなし日常使用する危險物例へば揮發性輕油、機械油の如きものに對しては特別裝置の倉庫に貯藏し其出入は嚴重なる監督の下に取締をなせり。

次に火災發生後に對する裝置は次の如し

一、消火用水壓鐵管。

壓力高き水壓鐵管の先端に消火栓を裝置し此消火栓は可熔解性金屬によりて鐵管内の水壓を支持するが故に火災に際し或る熱度に達すれば可熔解性金屬熔解し壓力高き水を四方に飛散せしむるものなり此消火栓は約二間の間隔を有して縱横に布設せらるゝなり。

一、消火車。

一室に必ず一臺を裝置せらる其構造は車上に一個の水槽を備へ水槽の先端には開閉用「バルブ」を通じて「ズック」製「ホーズ」連續せられ今水槽の水を使用せんとする時は此開閉用「バルブ」を開けば槽内の水は或る化學的作用により非常なる

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工場の位置と職工　工場の位置は前述せるが如く米國に於て最も繁盛なる鐵工業地なるを以て歐洲より渡米する職工は米國東海岸に上陸するや悉く直に「ピッツバーク」市に來り其職を求むるを以て之等職工の集散地と稱せられつゝあるなり。從ひて比較的低廉なる賃金を以て良好なる職工を吸收するの特點を有せり而して之等移民を收容せる工場に於て喧嘩爭論其他の醜態を演することなきは實に工場の規律が嚴格なるに依ると雖他に又宗教の力によること少しとせず。「ペンシルヴァニア」州は米國の他州に比し宗教的制裁の嚴格なる土地にして一週一度の日曜日の如き靜かに家庭に團欒の樂を盡し敎會に牧師の敎訓を聽くを以て習慣となし酒舖の如き日曜は營業を停止し若し酒類の販賣を日曜になしたるものあれば州の法律によりて處分せらるゝ事となれり其如何に宗教的制裁の嚴なるかは之れを以ても推察せらるべく無敎育なる幾十萬の職工によりて設立せらるゝ「ピッツバーグ」市并に其周圍の安寧秩序は唯一の宗教の力に依りて保安せられつゝあるなり日本工業地の職工に比較せば其差實に些少にあらざるを覺ゆるなり。

工業と保險并に救濟

職工と保險并に救濟　職工は單に勞銀のみによりて一家を支持し別に不動產等を有せず殊に金力萬能の米國なるが故に勞銀の幾分を貯蓄し有事の際に供へんとなしつゝあり且つ職工が其身體を大切に攝養することは日本の職工勞働者の想像も及ばざる所にして寒暑、飮食、空氣の流通、勞働の過激、睡眠不足、其他萬般の衞生的方面に注意すること頗る細密なり而して彼等は皆生命保險に加入し負傷、病氣等より起る缺勤に對しての生活費は工場に組織する救濟組合に加入を命ぜられ一週間以上負傷又は病氣にて缺勤したる場合は其組合より規定の金額を支給し以て生活の安全を保護し治療に對しては救濟組合の醫局に於て之をなすことゝなれり。

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め其製品を工業各般に應用する點に於て其工場の位置は經營の上に及ぼす影響頗る大なり。殊に今日の電氣機械製作は其原料の精選如何によりて其製品の良否をトする迄に發達し各製作工場は其原料を製作する會社と特別契約を結び協力研究に成りたる諸原料を適所に使用し以て良好なる電氣製品を得る事に勉めつゝあるなり而して絶緣用樹脂、鑛油、布類、精鋼窯業、製品、鐵材等は製作の主要部として必ず特別研究をなさゞるべからず近來變壓器の能率の如きは單に原料の良否のみに比例するかの觀あり三四年前に於て製作したるものと同一型の變壓器は其設計に變化なく唯「シートアイオン」を精選したるのみによりて「アイオレロス」を從前の六割迄に減少したるが如きは最顯著なる事實たり。日本に於ける電氣機械製作者も既に原料製作者と協力して特別研究をなしつゝあるべしと雖猶一層其範圍を擴大し諸種の日本固有の原料を應用して特殊の日本式電氣機械器具を製作するに至らば從來の原料輸入額を減少し斯業の發達に貢する所大なるものあるべし。

工場の位置と交通　當工場は米國第一の交通機關と稱せらるゝ「ペンシルヴアニア」鐵道の幹線に沿ひて設立せられ工場の內部は縱橫無數に貨物運搬用軌道を布設せられあり而して貨物專用機關車と貨車とは自己所有のものを使用し晝夜貨車の出入繼るが如く製品の重量大なるものに對しては悉く貨車の上に於て荷作をなし以て輸送上の便益を大ならしめつゝあり貨車容量の如きも一車三十噸以上のものを使用しつゝあるが故に逐次益々增大する發電機、變壓器の容量をして自由に積載し得るの便利を有せり日本の工場が貨物運搬用軌道を有せず又鐵道院の貨車が一車七噸以上の積載をなし能はざるものと比すべきにあらざるなり又「ペンシルヴアニア」鐵道は工場に通勤するもの、爲めに特に割引乘車券を發行し乘車時刻の如きも工場に出勤退出の時刻と適應せしめつゝあるが如き日本の工場と比較し其利便非常に大なり。

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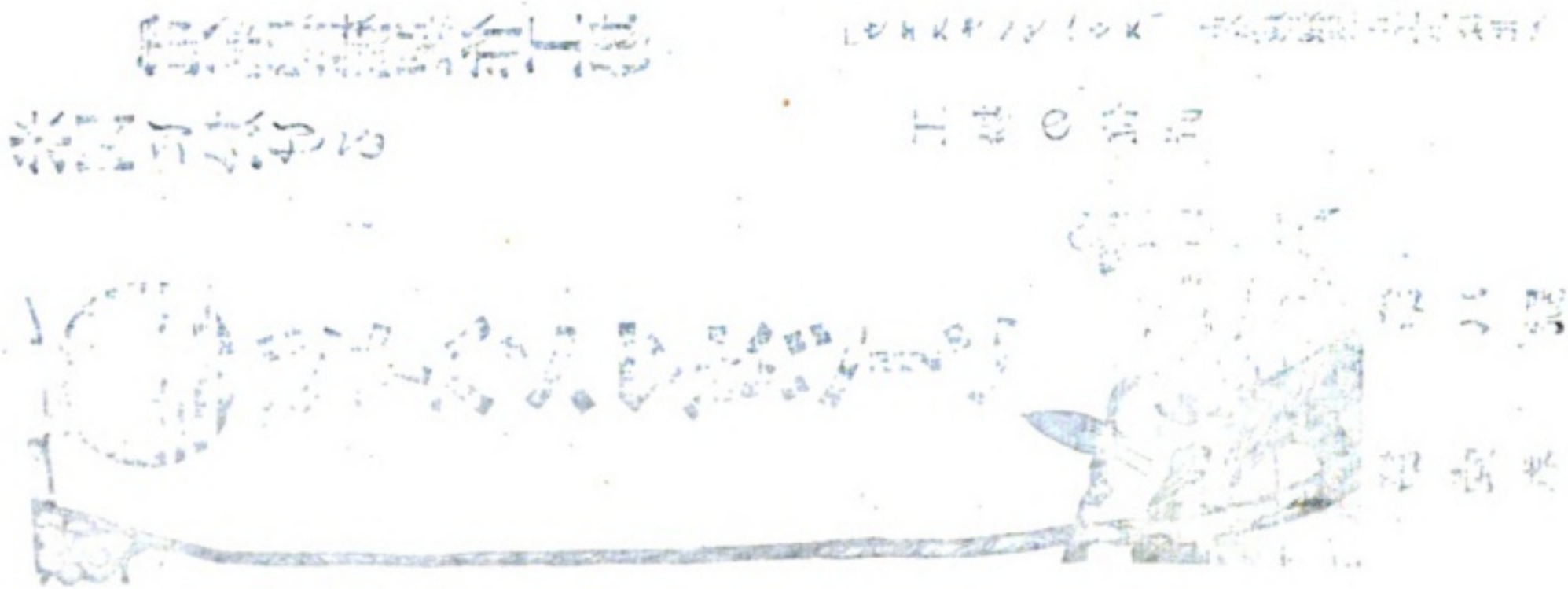

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ジヤパン、マガジーン
第壹卷
第八號

米國に於ける電氣機械製作工場

練習工場

工場の位置

「ウエスチングハウス」電氣機械製造會社は西暦一九〇七年に於ける米國經濟界の亂調によりて一時會社精算人に委托せられたれども其後經濟狀態の平常に復歸するに從ひ會社も亦漸次活氣を帶び今日に於ては非常なる勢力を以て機械製作に勉めつゝあるなり。

「ウエスチングハウス」電氣機械製作工場は北米合衆國「ペンシルヴアニア」州「ピッツバーグ」市に本社を有し工場は其市を東に距る十二哩「モノンガヘラ」河の支流に沿へる「イーストピッツバーグ」町に設立せらる。

工場の位置と原料　抑も工業は其種類の何たるを問はず單獨に經營せられ得べきものにあらずと雖、就中電氣機械製作の如きは最他の工業と關連するの性質を帶ぶること甚しく其製作用原料を各方面に求

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未だ購讀せざる人に

本誌の目的とする所は日本百般の事物を遺憾なく世界に紹介せんとするに在り。然かも日本の事情に就いて何等知るなき外國人に了解せしめんと企畫せるものなれば事實は最平易に研究は最正確なり。蓋し日本人と雖本誌掲載の事實に就いて多くの知識を有せざる事は明瞭なりとす。本邦人亦必讀す可き雜誌たる事言を俟たざる也切に未だ購讀せざる各位へ本誌を薦む。

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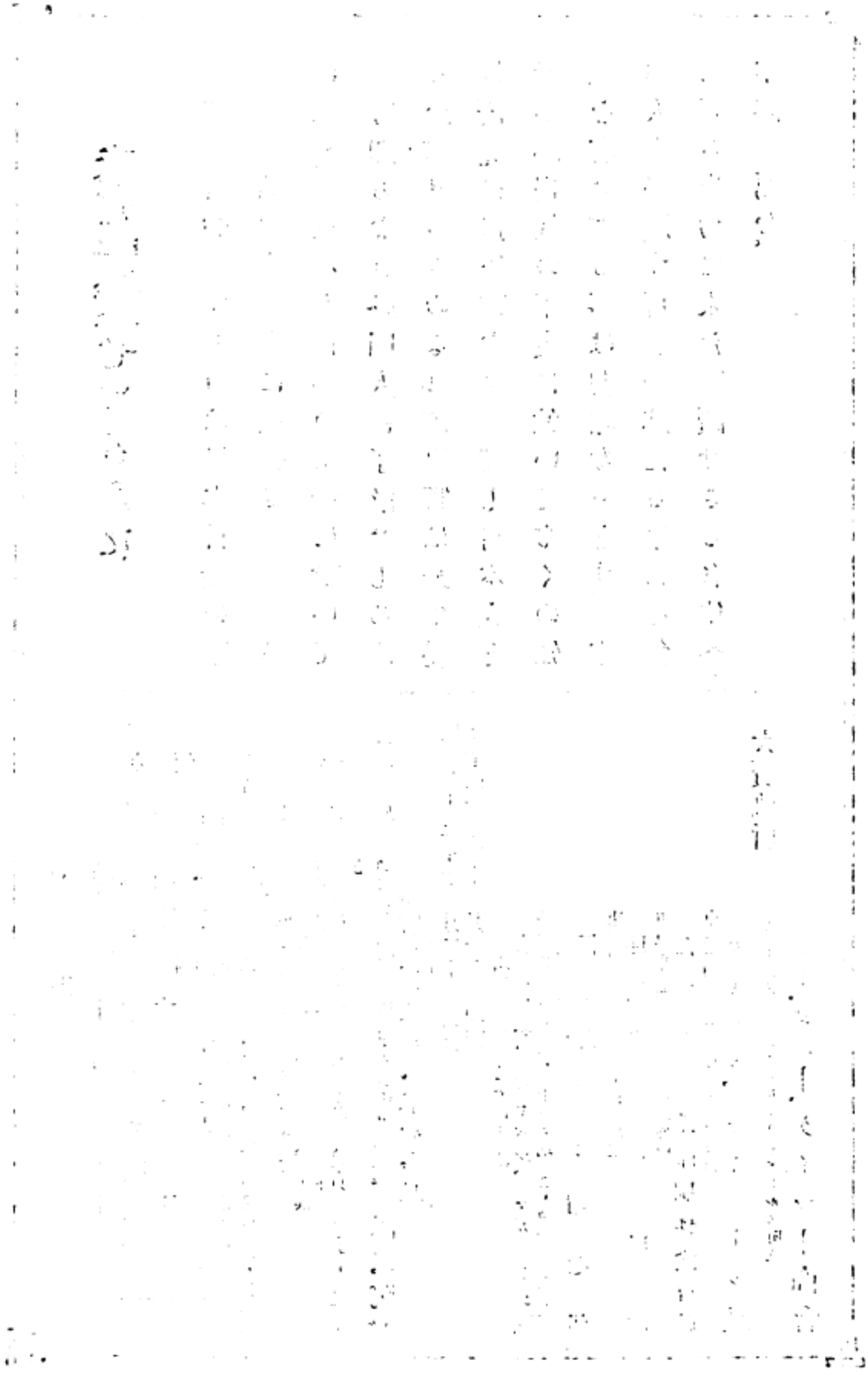

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